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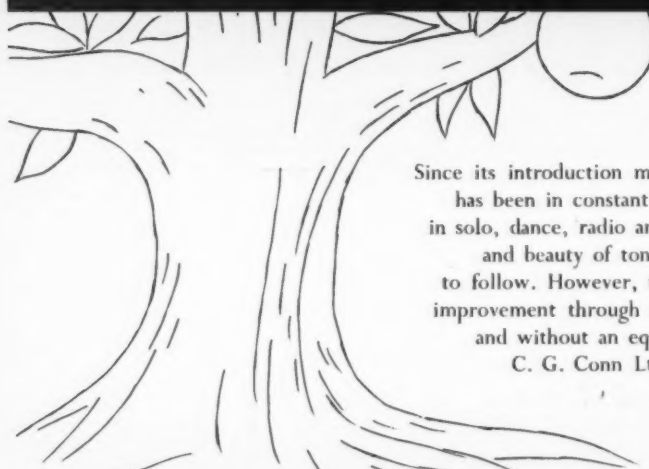


Florida All-State Band Rehearsal

December, 1947

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... I take my Pen in hand ...

We, the Peacocks

● **THIS GENEROUS NATION**,—its politicians,—is voting billions of dollars for the recovery of European nations recently devastated mostly by ourselves. This is a noble gesture. It will not be appreciated but it's noble anyway.

Of course it might be nobler to sweep off our own back porch first. That might make Uncle Sam look less like a show-off. The unfortunate children of Europe will benefit most by the big-hearted relief. At least that is what the sobbing politicians would have us believe. May we hope that the following contents of this humble column never get into the Moscow dailies. For that would be very embarrassing, wouldn't it?

This is the story of unfortunate children in the hills of Tennessee. Conditions as they are now,—today. This is a case history as reported by a school attendance teacher to his state supervisor. Read it and weep.

October 1, 1947

Dear Mr. Jones:

For fear I may drop somewhere from sheer exhaustion and leave even a part of the story untold, I've decided to take my first hour out and review one day's work. . . . The story can never be presented on paper, but if I had a good photographer I might be able to write a book greater than Uncle Tom's Cabin or Tobacco Road. Here, the ninth week on this job (from 6:30 a.m. until 10:00 and 11:00 at night, including all Saturdays and Sundays), the picture is even worse because cold weather is coming. Just to prove to you that it couldn't be worse, I'm going backwards by reviewing yesterday's work:

A Typical Day

I left my house at 6:30 after calling neighbors to search again to see whether they had anything at all ragged or dirty in the way of sweaters, jackets, or shirts with long sleeves. For the day before I had found at least fifty children, in..... School alone, barefooted and with thin short sleeve dresses. . . . After going by High School to check on several new high school students, and pick up two garments that the home economics class had washed and made over for a thirteen-year-old girl who went to school one day last year, and only three or four in her entire life, I went by the office to complete arrangements for the warrant of a man who drinks, curses the program, and refuses to send his children to



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school. . . . He insists that the children are his and he will do as he d—n pleases with them and no law can force him to do otherwise. . . .

After leaving the office I stopped in to dispose of clothes. There I checked to see whether two parents were working on the job I had secured for them. In going on to school I found that two of the children of one of these men were still barefooted, although he had promised me faithfully a week ago that he would buy shoes and blankets to keep the children warm at night, and this last Sunday the County Superintendent, the County Judge and the Sheriff visited homes and the Sheriff gave them thirty days to fix the hog pens they were living in and better conditions for children. They make seventy-five cents an hour but let the children starve and freeze. . . . The children are in school without breakfast. . . . (The thirteen-year-old-girl) sleeps on the floor in a pile of filthy rags and has only one meal a day—a free lunch at school. . . .

I left and drove to to visit an invalid mother left partly paralyzed when her last baby was born. . . . She has four children school age. The boy, sixteen, picks up odd jobs. . . .

After leaving this home, I walked across to School. I was totally unobserved in this little one room school as I talked to the teachers about truancy and school conditions because the ragged little children with thin white faces were poring over new shiny books that the traveling librarian had just left. I was so amused as I sat and watched them go to the shelf for more books that I forgot my own mission.

On the front seat sat a ten-year-old boy with a thin yellow, sallow face, who is in school for the first time in his life. To hear what he has done in six weeks does not seem possible. His father and mother, good people but desperately poor, have moved in close to school so the boy can go. . . .

Horrors I'm Finding

From there I went two miles near a bus line and found five smart children out of school. The mother is lazy and refuses to get up in time to get the children off to school. The house was filthy. I saw only one black dirty bed for seven or eight people. The teachers say the children are brilliant and mechanically inclined but have never attended school. . . . Within a stone's throw I found a boy with a rheumatic heart not able to go to A but close enough to the bus line for

★ Presenting ★ ★ ★



Al G. Wright, Miami, Florida

No sooner did Al Wright lay down his gavel as president of the aggressive Florida Bandmasters Association last month than his fellow educators elected him president of the Florida Orchestra Association. Our scouts who were on the scene report that Director Wright had several carefree minutes between elections . . . which he used to good advantage by taking a number of deep breaths and reflecting on what life would be like without administrative responsibilities.

For Al Wright the election to the top post of the state orchestra association was the end of one cycle and the beginning of a new one. He has headed the orchestra directors before . . . and he is young enough to survive through several more terms as leader of both organizations.

And when President Al speaks, his fellow directors take notice for his words carry the impact not only of a top administrator, but of a talented and successful director as well. The Miami Senior High School band and orchestra have never failed to reflect credit on their hard-working leader. Contest champs last year, and in many previous years, they will probably keep on repeating their triumphs as long as Mr. Wright continues to direct them.

Born in London, England, Mr. Wright attended school in Pontiac, Mich., and migrated to Miami with the mallards some years ago. He has garnered Bachelor and Masters degrees from the University of Miami.

In off-duty moments he takes a busman's holiday as hornist with the Miami Symphony and Opera orchestras. His wife, Marie, is well known as a harpist. Two daughters complete the Wright household.

Mr. Wright is a firm believer in the social importance of music training. "I believe," he says, "that band and orchestra work in high school is one of the best vehicles for character education and citizenship training that we have." It's a strong statement and one that should be made more often. And Al Wright proves the truth of it every day in his progressive music department at Miami.

*"They Are Making
America Musical"*

B His mother said he cried every morning because he couldn't go to school. When I told him, regardless of rules and regulations about school and bus distances, he could go to B he was the happiest child I've ever seen. . . . I was told that my biggest (county) knocker of the program lived here. I wanted to see some of his family. I talked to one of his daughters who grew up in ignorance and is now nineteen. It was reported that this girl was picked up in a detention home in Cincinnati and is still under treatment for disease but is spreading it from hill to hill. . . . From there I walked more than five miles above after leaving a narrow, almost impassable road to see why a girl fourteen had been out of school three weeks. The father of eight or nine with expectation of another soon, was proud of the program and promised that they would get the girl back in, but before leaving I found her only pair of shoes which was bottomless and decided that was the real reason and he was doing the very best he could for his family. A little girl, beautiful but sad looking, who has one little hand with fingers grown together and a leader which keeps her from raising her arm, cried from pure joy when I told her I believed we might have something done for that . . . hand. . . . In I parked my car and at least eight men and women came up to the car and asked whether I was "that woman" that was making children go to school. One man said, "You were in my home a week ago (that was the day I walked ten miles) and saw two of my children who have never been to school, Mrs. Attendance Teacher, I hate to tell you this but we left a state that was enforcing a school law ten years ago to come to County to live.

. . . My report to you stated that there were possibly one hundred out of school. I do not believe now that will touch it. I know that I have

(Continued on page 42)

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The School Musician

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December, 1947 ★ ★ ★ Volume 19, No. 4

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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Don't miss the big Contest Announcement on Page 25!
It tells how you can win some spending money just by writing a simple story about one of your band pals.
And you positively don't have to be a literary whiz.
Get all the dope, while it's hot! Page 25, we said.

Learn to Play an Instrument

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• Mr. Silverman

*Here's a challenging question—
aimed straight at you*

Which Counts Most ?

Technique . . . or Experience

● **THE MASTERY OF THE VARIOUS TYPES** of musical techniques has the same position in the scheme of learning and understanding as that of any other skills. They are but the means to an end. Many influences in our present-day musical culture have tended to increase the importance of the skill itself as a separate study divorced from real musical significance.

Many people admire "artists" not for their power of musical expression, not for what they have to say, but for the manner in which they speak. They are admired for their dexterity and manipulative powers.

Mursell and Glenn in their book "The Psychology of Music Teaching" state: "For us the educational problem of technique is essentially the problem of spiritualizing the motor side of music making". This attitude is typical of the pedagogue-in-music. Instead of allowing the music to influence the student directly, their problem is to make a mechanical skill a spiritual experience.

If they are teachers of such greatness to be able to do such a wonderful thing, think how much more valuable their skill would be if they allowed the music itself to do that and directed their worthy efforts in the direction of setting higher and higher objectives and leading their students toward experiencing more and more real beauty!

They would take a mere device and "spiritualize" it. Their aim (worthily enough) is "appreciation"; but what will their charges appreciate—Skill?

It is obvious that the establishment of skills in music need not necessarily lead to appreciation, and that appreciation is possible without the mastery of these skills. Mursell and Glenn chose their words carefully when they spoke of "making music", not "experiencing beauty in music". After all the program of instruction in music in the schools as elsewhere should culminate in a will to be musical, and this is only possible when our experiences are such, musically, that we desire a repetition and another and another of real musical experiences. These experiences are to be gained only by frequent association with real great music, not with what is commonly termed "School-Music".

Forget technique . . . give the students an opportunity to attempt real music and the desire to repeat the experience will motivate the learning of all the skill that is necessary. The meeting of the various difficulties that have to be surmounted in the music will insist to the pupil, with-

out any urging by the teacher, that he gain enough skill to enjoy himself.

No one ever has to urge a boy to learn how to throw a ball in order to play in a baseball game, nor to a girl to learn how to dance. Somehow or other they do learn how and participate happily. Why not so in music? If the various music-teachers would only become musician-teachers or teacher-musicians; if they would but trust in the music itself to speak for its own worth! A technique is not built by working at formal drill exercises in the learning of any skill, really. In music it is built by creating real music and musical effects better and better.

Finally, the studies of Geza Revecz in his "Psychology of A Musical Prodigy" prove that many people may possess high musicality without any great executant or creative ability. Then what defense is left to the very many "teachers" who spend all of their time (and that of their pupils) as well as the money appropriated for "music" in teaching only skill in music with the hope that after school days are over the pupils will suddenly get an impulse to participate in music

By Herbert H. Silverman
Director of Music Education
Public Schools, Malden, Mass.

**"Forget technique . . .
give the student an opportunity
to attempt real music
and the desire to continue
will motivate the learning
of all the skill that is necessary"
What do YOU think?**

and use those skills? That pupil has no realization of what music is . . . to him it means much work and little or no pleasure to be gained. Why should he have any inclination to use the skills he has acquired, granting that he will have acquired them?

One of the essential maxims of all progressive educational thought is "That which educates us is significant experience". We may work for years on drills or scales, or on sight reading with little or no insight or mastery in the art of music. Then again one may suddenly come into contact with a fine piece of music and suddenly get a new realization of what lies behind the scenes . . . a realization that all the dry studying we had thought was music really was something else. A new awareness of things, a wider horizon suddenly becomes visible and with it a new and different standard of values is born, as well as a new and different feeling for what is truly worth while and beautiful.

There is a temptation on the part of the music-teacher to try to bring music down to the same level as other subjects; to attempt to mark children on their testable knowledge. This is an impossibility for the musician-teacher, for the facts of an art are relatively unimportant. Each lesson should be a new and different, soul satisfying experience for every child. Each person in any given situation will react differently from any other person, and especially where the sense of beauty and imagination as well as the emotions are affected. One does not test and mark the soul. The knowledge aim in music is ridiculous for while it is useless to study anything, almost, for its own sake, knowledge alone in music means little to the individual from an artistic standpoint.

There are some types of experience, however, that are trivial because they do not assume much importance in the drama of living. This implies a responsibility for the teacher-musician to provide only worth while experiences. There is the responsibility to provide or to make available the most significant types of experience. These

experiences must be active ones rather than passive to insure maximum effect. To be exposed to music may be an experience but not as significant an experience as active participation would be.

But . . . it is important that the student be prepared to accept the experience; to be oriented so as to make the most of each experience. The teacher must be careful not to try to make a grammar school child understand or appreciate a piece full of emotional conflicts. Thus, while music may have a very definite emotional aspect and while the emotional aspect in music is important, the child is too immature to understand many implications that are involved. We must proceed from the known to the unknown . . . stepwise. In the child the imagination is very fertile and it is in this aspect we must stimulate

him. Or we may work hand in hand with a combination of the physical and imaginative aspects of music. The intellectual and emotional aspects plus the bodily experience are for the mature adult.

Music education must not mean the "music-lesson" but, rather, significant musical experiences which means that only the best in music is to be presented and allowed to speak for its own worth.

Whatever technique is necessary must be presented in association with only the best in music in and through only musical situations. Never technique, as such.

The teaching procedure and all of the music must be carefully organized so that only those experiences will be part of the music-hour that are really enjoyable and stirring and of the type that will motivate the student to look forward to a repetition of them.

Finally, we must remember that the "human-value" of music lies not only in the music itself but in the response and the manner with which it is dealt. The enthusiasm of the teacher for his work is a very important means of motivation. It is the function of the music educator to condition the type of responses his charges will make . . . to set a high standard of musical values, never compromising that standard so that the students will have some idea of what their authority expects and considers to be good.

*To all of our friends
everywhere —*

A Merry Christmas

and our best wishes

for a New Year

filled with Harmony and Happiness

The School Musician

Your high school band has some royal ancestors

These are the World's Most Famous MILITARY BANDS

● **ALTHOUGH ITS REAL BEGINNINGS** are cloaked in the romantic mystery of the fifteenth century, the military band is actually one of the oldest forms of musical organizations,

dating back to 3000 B.C. when the ancient Egyptians inspired their warriors with harp and lute.

But the real ancestors of today's military band were the groups of court

musicians who lived pleasantly in the royal palaces of France and Germany in the fifteenth and sixteenth centuries. In England Queen Elizabeth and the colorful Henry the Eighth also retained enormous court "bands" during this period. The chief function of these early bands was to provide plenty of noise for ceremonial occasions, and with their crude instrumentation it is certain that they did just that—and little else.

The evolution from these sackbut and bagpipe groups to the polished military bands of today has been truly swift. It was in France that the first important steps were taken toward the modern instrumentation. To the old instruments was added the hautbois, or oboe, and in the middle of the seventeenth century a young genius named Lully organized a number of oboe bands for the troops of Louis XIV.

Hair-Raising Hautbois

Playing in three part harmony with a percussion accompaniment, the coarse, robust tone of the hautbois bands had an effect that can be imagined as hair-raising. Nevertheless it was a decided improvement upon the old drum and fife combination, and more practical for military purposes where volume has always been of the first importance.

The hautbois soon found favor in regimental bands throughout the Continent.

The difficulty of tuning wind instruments slowed down the growth of the band during this period, while the more easily tuned string family



Senior military band of the U. S. is the Marine Corps Band, organized in 1798. The crack organization is presently under the direction of Major William F. Santelmann. The band's history is studded with thrilling performances at many historic occasions.

By *Lt. Cmdr. A. E. Zealley*
751 Carlaw Avenue
Toronto, Ontario, Canada

began to come to the fore. The only seventeenth century instruments which could be used in large numbers were trombones, which then as now could be pitched accurately.

The military band as a recognized institution first became general in Germany under the patronage of Frederick the Great, King of Prussia. The instrumentation which the German bands adopted as standard consisted of two oboes, two clarinets, two bassoons and two horns—a decided improvement on the French style band, but still far from the acme of musical perfection.

The great Beethoven composed an octet and a rondino for these bands, and Mozart wrote three serenades. At that time German bands led the world in military music. This new, more colorful instrumentation set a new standard for the military band of the future.

National Rivalry

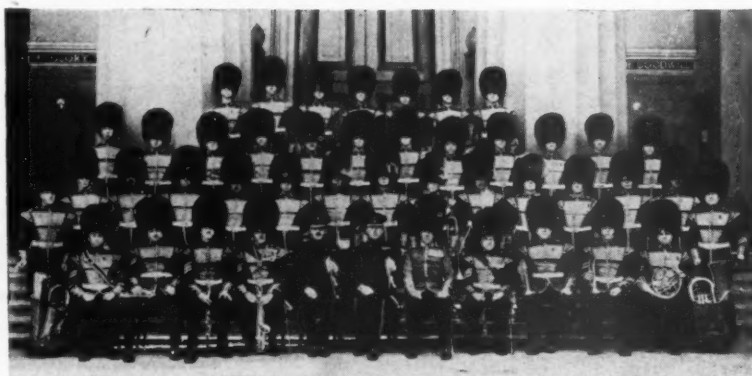
It was at about this time that one of the world's most celebrated regimental bands was formed, the Royal Artillery Band of England which was organized in 1762 with eight players.

National and international rivalry stepped up the organization of military bands in the eighteenth century, for it soon became a point of regimental pride to have the finest and loudest band in the country marching behind the colors. In 1783 the Duke of York imported twelve German musicians for the band of the Coldstream Guards. This band, large by the standards of that day, was augmented in the Turkish manner with trombones and percussion.

Bands continued to flourish throughout the eighteenth and nineteenth centuries, growing larger and larger and adding new instruments and discarding many of the old ones. The next important changes in instrumentation, however, did not come until the middle 1800's, when a Prussian named Wieprecht and a Frenchman named Sax expanded the use of valve instruments in the band. Trumpets, cornets, baritones, tubas and saxophones appeared in the ranks, greatly broadening the tonal scope of the military band and opening the door to the formation of bands of symphonic and concert calibre that are so plentiful today.

Our present day service bands set a very high standard of musical performance and, as a matter of fact, they are the envy of the entire musical world. They feature discipline, deportment and color, together with exquisite and refined renderings of all classes of music.

**Out of the romantic mystery
of the 15th century came
the beginnings of today's splendid
military bands. Here is the story,
and a summing-up of the world's top bands
... by a renowned military bandmaster.**



Sporting the elaborate uniform typical of all British Guards bands, the Welsh Foot Guards band above boasts of one of the Empire's longest band pedigrees. The top-heavy headdresses are known as busbies. British bands march with a solemn dignity and precision quite different from the snappy marching style of U. S. bands.

Famous Bands

Who are these famous bands?

Without attempting to draw comparisons, here is a brief listing of the more important military bands in existence today. Many of them have a long and colorful history; others are of more recent origin.

The U. S. Marine Band, organized in 1798, is the senior band of the United States. Other top-notch U. S. bands are those of West Point and Annapolis, and the Army, Navy and Air Force Bands. The Air Force Band, although junior to the others in point of age, attained such heights during the war that it was permanently organized and is recognized as one of the world's finest bands.

Another fine band which has few if any superiors is the Police Band of Mexico City. This band was organized in 1904.

The two most famous bands on the European continent are 1) the Garde Republicaine Band of France, organized in 1832 and still a criterion for bands everywhere, and 2) the Guides Band of Belgium, formed in 1848.

Many of the noted British regimental bands have steadfastly maintained a great and glorious reputation through the years. The Grenadier

Guards can boast of a band since the reign of Charles II, when the regiment was known as the 1st Foot Guards.

Other British bands which date back to the 18th century are those of the Coldstream Guards, Royal Artillery and the Scots Guards. The colorful cavalry bands of the Royal Horse Guards and the Life Guards have a splendid reputation, as do the Irish and Welsh Guards Bands.

The bands of the Foot Guards wear the most elaborate uniforms of the British army, consisting of scarlet coats, heavily gold braided, and huge bearskin busbies as a head dress.

Bands of the Royal Air Force, Engineers and Marines are also very old and popular organizations.

Before the war, Germany, Austria and Italy could boast of exceptionally fine military bands, but at present these bands are, of course, non-existent.

The military band of today, with its outstanding personnel and excellent leadership, will without doubt soar to heights hitherto unknown in the realm of military music. Smartly turned out high school bands throughout the U. S. are serving an important function in helping to further the cause of fine band music.

**What happens when a lone female
pioneers the wild regions
"west of the flute section"?
Here are the hilarious adventures
of a one-girl drum section . . .
probably it could happen to anyone
—but we doubt it.**

It's only

SKIN DEEP

● **TIMES WERE TRYING** in the percussion department when I became chief bell ringer in our high school to give it the benefit-of-the-doubt symphony. Poor Mr. Clark was suffering from hypodrummerism, a condition caused by inactive drummers. Both fellows were, at the same time, excellent skin beaters, aware of the fact, and desirous of creating this same awareness in everyone else. Thus, acting upon such impulses, they appeared at rehearsals only when struck by benevolence or, in the case of a special practice, a desire to cut class legally. Being the only trained drummers in the school, they more or less held thirteen trumps and a joker for good measure.

Maestro Clark, dangling at his wit's end, discussed with Mr. McGurk, the school's band leader, the idea of training an interested girl in the heretofore manly art of drumstick wielding. "Gookie", an elderly, conservative bachelor who delighted in featuring home-made marches or "McGurk Specials" on all his programs, vetoed the suggestion flatly.

"Drums and girls just won't mix," warned Little Sousa. "Watch! With

females in command the off-beats will be filled with soprano gossip-trills. I'll bet it will never work."

Clark, the poor man's Toscanini, could not be swayed. After wagering a sum, fabulous for their teachers' salary, the two parted company—"Gookie" to his record player and his disced "McGurk Special" and Toscanini to his study for deep meditation on the qualities of his "interested girl."

Just at this time I quite unsuspectingly entered the office to ask Mr. Clark about a rehearsal that evening. My polite "Good afternoon" was met with an enlightened look, a hasty explanation, a pair of drumsticks and a drum instruction book, along with a request to take the last two items home and learn how they fit together.

"Toscy" decided to let me play the bass drum full time along with the bells and to instruct me in the technique of snare drumming as a preparation for the next absentee excursion of the regular Krupas. It was wonderful life—just me and twenty men. With the exception of a second French horn damsel, who was driven off after the third rehearsal by the



menacing sneers of the first French tooter, I was the only girl who had dared pioneer the wild regions west of the flute section. It was quite an experience and called forth all the staunchness that I inherited from my foremothers who braved the perils of metropolitan Philadelphia while their historical sisters lolled in the gold dust of California. I practiced diligently with my eyes glued to Mr. Clark's baton until by and by my efforts were rewarded. I beat out a whole measure correctly, then a chorus, and finally an entire composition. I was ready for my debut.

Decked out in my first evening gown, a brilliant pink creation with a huge blue flower and dainty silver slippers, plus all the incidentals that go to make the modern female look slightly feminine, I felt like quite a sensation. Later I learned that I was quite a sensation—all five feet nine of me towering there in blushing pink and slinging my bass drum mallet like a true Amazon.

Just as I was basking in my supposed glory a disturbed Toscanini (minus the tails) informed me that the

By *Ethel C. Minster*
New Jersey College for Women
Brunswick, N. J.

snare drummer hadn't shown up and I simply had to take over for the next march. My drumming ability had been continuing steadily, but in a backward direction, I fear. The march started out brilliantly—I had sixteen measures' rest. This was followed by a simple beat, which I managed without too much trouble however, this passage was followed by a stirring drum solo, which Toscanini had completely overlooked. The music called for a whack of the cymbal and a short roll on the snare, followed by another cymbal crash and a long snare roll. The orchestra reached the last note of the preceding section. I clutched my drumsticks with all my strength, most of which had flowed off long ago in a frightened perspiration, raised my arm self-consciously, and brought the stick down on the brass disc in front of me. In a truly non-cymbalic fashion, a high-pitched, aenemic "ping" resounded throughout the auditorium.

Now, with a face two shades deeper than my dress, I prepared to mutilate the snare's contribution to tonight's entertainment. I must admit the snare was a crashing success; for with the first beat the stand collapsed with a bang and the snare rolled across the orchestra pit with a noise that could be paralleled only by overturning a complete hardware store and pushing it down a steep hill. In a pitiful, tear-soaked voice, Toscanini turned to the audience and announced: "This number features Miss Minster on the drums."

With my career as a snare drummer blasted, as it were, Mr. Clark and I turned out attention to the kettledrums. "Toscy" examined them carefully and decided that nothing



short of dynamite would knock them from their stands; therefore they were the logical instruments for me. He also reasoned that tymps had a more subdued tone which couldn't create so much havoc in the ranks of the fiddle section.

Practice started immediately. I held my sticks perfectly. I rolled exquisitely. I had even learned to keep semblance of time. Then I found that the screwy things had to be tuned for each number. I can usually tell whether a violin is flat or a piano

has a loose string, but when it comes to drums, one note sounds as unharmonious as another. I simply couldn't win; but I was too much an egoist to admit it. I just went my merry, off-keyed way, hoping that "Toscy" would be too wrapped up in the performance of his newly acquired viola to bother about me. Disasterously, he was!

Finally the "Nite of Music" loomed on the horizon. This was THE night

THE AUTHOR is a former high school drummer who is also a first-rate marimba player. At present she is a journalism student at the New Jersey College for Women, although music still occupies a great deal of her time. "Toscy" and "McGurk", the long-suffering directors in her article, are of course fictional composites of their real-life colleagues. But if you've ever wondered why bandmasters get bald, here is at least one explanation.

of the year. Each musical organization donned its best bib and tucker and showed off for all the proud parents in the audience. Toscanini (now in tails) was in his glory. He had drilled his symphony until everything was perfect. He had even waxed his new viola so it would make a shining debut. Everything was in readiness—except me. I still hadn't mastered the tuning of the tymps. I had acquired a very professional manner of lowering my ear close to the head of the drum, tapping the skin lightly, turning the tuning handles, then listening to the tone again. But actually I hadn't the slightest idea whether I was ameliorating the condition or making it worse. Still, I thought, it looks good to my public, so what's the difference.

The entire concert went fine. We were in the midst of "Waltz of the Flowers", our last number, when it dawned on me that this number featured a tympani solo. As I remembered it, the solo filled in three measures right before the end of the piece, making the whole finale so dramatic and heavy that I'd swear the waltzing posies must certainly be sunflowers. The orchestra trilled closer and closer to my D-day. Like a veteran W. C. T. U-er I pounced on that musical bar and beat the drum's skin black and blue. Never having mastered the art of reading drum music and having remembered that my roll continued uninterrupted to the end of the number, I started rolling double fortissimo; then promptly forgot about the music, the director, and everything else in the enjoyment of my newly found limelight. The orchestra had stopped, but I rolled blithely on as my solo rolled from its

first breathtaking, discorded measure to the second. My tymps were completely and noticeably out of tune, but I was totally unconscious to everything as I basked in my short spotlight existence. My short spotlight, however, dragged out to three measures, four measures, six measures. After the tenth bar of my elongated solo a faint wave of uneasiness rippled over me.

Never before had I noticed how easily off-keyed tympani could be detected. Had my evening gown a collar, I'm sure I would have felt hot under it. Finally snapping out of my egotistical reverie, I observed that puzzled expressions had replaced the usual sneers on the faces of my masculine buddies in the brass section, and bald spots were showing where Mr. Clark had quietly rent his musi-



cian's locks during the last six discorded measures. Apparently something was troubling the little maestro and his windy charges. But what?

Then, like a ton of bricks, it struck me. My solo was perfectly executed, but just a bit misplaced. I remembered quite clearly that I was to create a rumbling finale in another number we had been practicing but hadn't used in tonight's program. I think the classic I had in mind was called "The Redwood Jump" or something to that effect: It seems that Tschai-kovsky deemed a tight ending appropriate for dancing delphiniums. Glancing back at Director Baldy and taking his glare as my cue, I immediately about faced and dashed for the nearest exit.

It took a week for me to summon enough nerve to return the drumsticks I had so hastily highjacked. Just as I was about to enter Toscanini's office, I heard Mr. McGurk exclaim, "What did I tell you? They're all alike. You just can't mix 'em."

"I guess you win," returned Mr. Clark wearily. "Must I come across with cash?"

A nod apparently followed because in a few seconds Mr. McGurk left the room looking fondly at a fifty cent piece.

A Plan for Successful BAND MOTIVATION

● **INSTRUMENTAL TRAINING, LIKE ALL PHASES** of academic development, is justified only to the extent that it enriches the life of the child. This is the criterion by which we all try to judge our teaching of instrumental music, knowing that it is the development of an appreciation of good music and a worthy use of leisure time rather than trying to make professional musicians of our students which is one of our ultimate goals. The well trained student with a good background of study has a decided advantage in whatever he might decide to do with music later in life.

A well coordinated course of study for instrumental students is necessary for this reason alone, but it took the need of immediate, well organized training to get me started on the program which I have set down later in this article.

It is true that there is a certain amount of "pressure" upon the band director at all times inasmuch as the band is expected to appear at home football and basketball games or to lead a parade for some local function, and often a director uses players whom he feels need further experience if time were not so precious.

This was just the situation which confronted me when I took over the Instrumental Music Department of Columbus Public Schools, and as I had been faced with similar situations in other positions I decided it was about time a course of study for band students be set up. I went about it in this way:

Turning first to the classroom teacher, I knew that their general course of study is broken up into units. This is very logical, a study of smaller parts to be later welded into



EDWARD J. TERRILL has developed outstanding bands in his two years at Columbus. A great deal of his success is due to the inducement program described in this article.

By *E. J. Terrill*
**High School Band Director
Columbus, Wisconsin**

a general overview of the whole course. Why not then set up the instrumental training program with units to consist of progressive courses of study relating directly to the instrument being used?

However, it didn't seem to me that the classroom teachers were using a personal objective which was close enough in the immediate foreground so that the student would always have his attention pointed in the proper direction. The answer was simple enough—**BAND LETTERS**. Most athletic departments use them and so do many bands too, but the important

thing here at Columbus is **how** they are gotten and what they have accomplished for both the students and the development of the music department.

When I first began to formulate this program I took up the question of letter awards with the Superintendent of Public Schools, Dr. E. G. Wippermann. I might explain that our band was and still is offered as a regularly scheduled class five full hours a week for which two academic credits are given toward graduation and are accepted as such for entrance requirements at the University of Wisconsin.

Mr. Wippermann first thought that the credits offered were enough but was won over to my point of view when I brought forth the argument that although the band is an accredited course it performs many worthwhile functions outside of the rehearsal room for which the school gets credit. The participating students, therefore, could be justified in wanting some measure of personal award which would be more immediate than two credits at the end of their senior year.

However, he made a point which is important and any director who would use my program as a basis for any program which he might set up should bear this in mind: **Any motivation which uses letters as an immediate goal should not be so easy that all your band students are privileged to wear them.**

The wearing of a band letter should be a privilege and a honor for which the student feels he has worked and accomplished something to get.

Last year was the first year that this program was in operation at

Band letters fail if they are too easily won. At Columbus, it's tough!



Hard-won band letters are given out by Mr. Terrill at the annual Kiwanis Band Banquet.

Columbus. Necessarily, this was a handicap to some of my senior students who had not had their training arranged to cover material comparable to what was required. Consequently only about 13 percent of the Senior band students were able to meet all the requirements. This year the percentage will be somewhere between 20 and 25 percent. The calibre of workmanship of my players has noticeably improved and reflects in better technique, intonation and sight reading.

It is the personal opinion of this writer that the percentage of students winning awards should not go over 35 percent. After that the maximum efficiency of motivation and development of students will lag. Any higher percentage shows lack of enough intrinsic material or a higher degree of development in your students than anticipated. For either reason a director would seem justified in judiciously adding to the material required.

General Outline of Requirements

"The following plan of instruction and advancement has been adopted by the Columbus Public Schools for the purpose of furthering the development of instrumental music and as a basis of awarding achievement band letters to worthy members of this organization.

"It is realized that the cooperative attitude of both student and parent are essential to the success of this course. May we therefore ask your careful study of the following general material as well as your attention to the prescribed course for individual instruments."

Purpose of the Plan

1. To induce the student to advance by force of his own initiative. 2. To set up specific requirements by formulating a definite course of study for each instrument. 3. To provide a standard of basic accomplishment below which no student will be allowed to apply for College Entrance Credit in Music.

Tests

A student will be awarded his letter when he passes a test on the work required. The test will be made up of exercises and/or pieces selected by the director.

Tests will be scored as follows: Care of equipment, 10%; Tone (Quality, Smoothness, Beauty and Intonation), 30%; Technique (Correct fingerings, Position of hands and body, and ease and speed of playing), 25%; Time (Ability to count time correctly, and accuracy of rhythm while playing), 25%; Interpretation (Is it in good taste), 10%.

A Grade of 75 will be considered passing on all tests.

Special Help and Coaching

Students may receive help from any qualified teacher the parents may select. However, the course of study outlined and the textbooks selected must be used in order to obtain credit. It is obvious that the fairness and success of this system depends upon a uniform course of study for each student. The requirements are a minimum which allow enough latitude for the student to do extra supplementary work if he so desires.

Awards

The student will be privileged to wear a band letter which designates

his rating, but he will not be required to buy one. In the event a student earns his letter before his Senior year he may earn a service key in addition by continuing his progress toward specific requirements.

General Requirements

1. The director reserves the right to change the student to a different instrument when he thinks it is necessary for the good of the student or the band. In case a change is made, the student will not lose his rating. After a brief review of the earlier work for the new instrument he will be free to advance at his own speed.

2. The student must attend regular group rehearsals to which students of like instruments are assigned unless he is excused by the director for a valid reason. The student may also be required (at the discretion of the director) to become a member of special ensembles such as Pep band, etc.

3. Students entering from other schools, who have had previous musical training, or students who have had private or class instructions prior to entering Columbus musical organizations will be rated by test.

Specific Requirements

1. At least one complete school year of participation in the organization.

2. Participation in either the solo or ensemble contest each year at tournaments.

3. Participation in all concerts and other events unless specifically excused by the director.

4. Meet all requirements of citizenship deemed necessary by the director.

5. Knowledge (by written examination) of the following musical terms and information relative to the particular instrument played: (A) Names of the lines and spaces of either the bass or treble clef. (B) Definition of any time or key signature. (C) Definition of signs most frequently used: 1. repeat bar. 2. Crescendo and decrescendo. 3. Sforzando. 4. Turn or grupetto. 5. f, ff, mf, mp, p, pp, D.C., D.S. (D) Be able to play or count correctly all of the exercises in the 150 Original Exercises by Yaus and Miller. (E) Play from memory 9 major scales (keys of C, G, D, A, E, F, Bb, and Ab), playing each at least one octave in length up and down. (Drummers excepted.)

6. Maintain a grade of C or better, or to maintain a grade of B or better if it is the intention of the student to use the course among the first 16 units offered to satisfy college entrance requirements.

In addition, each student must cover a considerable amount of required material for each instrument.

We Put "MR. SWING" Beneath the Microscope

● **SOME OF THE MOST STIMULATING** and practical courses offered the music major in the smart, fast growing School of Music at North Texas State College in Denton, Texas, include the courses in dance band music and arranging, under the supervision and tutorship of Eugene Hall, member of the music faculty.

There are two dance band laboratories meeting one hour daily, five days a week. A 14-piece group rehearses every morning and the other group, composed of eight brass, five saxes, and four rhythm is scheduled for the afternoon. One semester hour credit is given this work.

The two dance band arranging classes, beginners and advanced, carry three semester hours credit. Many of the arrangements written by the embryo arrangers are tried out in the lab band.

Those students who plan on becoming professional dance band musicians or plan to use this skill as a lucrative sideline may get a Bachelor of Music degree with a major in dance band.

North Texas State is rapidly assuming leadership in a progressive curriculum which permits the inclusion of practical training in the dance band field. This reflects the broadmindedness of the administration, headed by Dr. Walter H. Hodgson, dean of the



One of the two dance band lab units at North Texas State College, directed by Eugene Hall, standing at right. The 17-piece group rehearses one hour daily.

music school. The dance band program was set up in 1946 by Dr. Wilfred C. Bain, now dean of the Indiana University music school.

Mr. Hall, a former North Texas student and a native of Ft. Worth, wrote his Master's thesis on the development of a curriculum for the teaching of dance music at a college level. In the lab work he has an opportunity to experiment with some of his ideas in this field. His plans for the coming year are both ambitious and practical.

The plans and objectives include giving the players experience in all type dance band combos from five pieces to seventeen. All styles of music the musician will come up against on the job are to be covered. This even includes hotel or "mickey mouse" tenor bands. Arrangements consist of stocks, as is, or "doctored", and specials. Modern phrasing, section and lead work, and emphasis on tone and intonation are stressed. Solo ad lib playing is encouraged in sup-

ervised jam sessions, held frequently. Advice is also given concerning the actual conditions in the dance band field.

Several of the more advanced musicians who belong to neighboring musician unions in Dallas or Ft. Worth, play dance jobs in those cities on weekends.

The sax players are encouraged to take lessons on doubling instruments, such as flute, in order to increase their potential value to an orchestra leader. Plans call for the study of most of the standard ballads and jam tunes in the standard keys so the musician will have a foundation to play requests or fake from memory while playing an engagement. This particularly applies to the piano players and lead men.

Those musicians in the lab band who have had some experience previously with their school dance bands back home feel more at ease in this type ensemble than a strict beginner. Practically all have had previous ex-



Floyd "Fessor" Graham introduces movie starlet Nancy Gates to a college audience. Nancy got her start in the school's music organizations.

*This progressive Texas school has
a dance band laboratory which features
a scientific approach to swing . . .
and some surprising things develop!*



COMPOSER of "Red Rhythm Valley" and many other swing arrangements for band, Charles Lee Hill was for 8 years band director at the Overton, Tex., high school. An alumnus of Texas U. and the wartime army, he is presently pursuing a master's degree at North Texas State College.

perience playing dance music. The high school dance musician finds the lab band providing a most wonderful opportunity for further advancement and study leading to professional jobs, as well as an exhilarating "kick."

It might be interesting to note that Denton, a medium size town with two large colleges, has no night clubs or

By *Charles Lee Hill*

**North Texas State College
Denton, Texas**

roadhouses, and is in a dry county, so most of the recreational activities are centered around the campus. North Texas State sponsors an official college dance band organized for the purposes of recreation, public relations unit, and to foster school spirit. Members of this 16-piece orchestra are all music majors under the baton of showmanly Floyd "Fessor" Graham, of the music faculty, who organized and led the first group 20 years ago. This professional sounding band plays a stage show every Saturday night in the main auditorium in connection with a movie and plays for an all-college dance every Wednesday night. Members of this official unit net around fifty dollars a month and once a student is fortunate to get a chair in the orchestra he is "in" for most of his college career. There is an ever-waiting list of "stand-ins" for the regular members.

The stage shows put on by the dance band with campus talent are happy hunting grounds for movie

scouts. Several former North Texas alumni, now big names in the entertainment world, have appeared on these talent-discovering shows. Among them are such screen stars as Joan Blondell, Ann Sheridan, Nancy Gates, and the girl vocal group—the Moonmaids—who are now with the Vaughn Monroe orchestra. During the past year the Aces of Collegeland, as the official college dance band is called, appeared before audiences totaling 78, 500.

The dance band labs, the arranging classes, the Aces of Collegeland, all reflect the leadership of this music school toward a broad, practical music education for those students interested in the dance band and radio studio field as a future avocation.

This type of program is a powerful and influential campus force, but under skillful music faculty management, it retains a proper balance in the scheme of things with everyone cooperating and pulling together to make the North Texas State music school the highly reputable department that it is.

You, too, Can Be

The World's Worst TROMBONIST

● **THERE ARE SEVERAL VERY DEFINITE** rules a beginning trombonist may follow, if he would become a very unskilled performer. He should beware of private lessons on his instrument, because he will be able to get all the instruction he needs from the weekly band rehearsal. The time he would spend in preparing a lesson each week would be better spent in playing tennis.

When this prospective musician goes to band rehearsal, he should let the second-chair trombonist play the greater part of the time in order that he may save his own lip for the solo which occurs near the end of the last movement.

He should never pay any attention to the movements of the director, because directors only gesticulate for their health.

If the trombonist is really sincere in his desire to become inefficient and unskilled, it is better not ever to be pleased with the director's choice of music. When a number is

Says

L. C. Chambers

**Supervisor of
Elementary Music
Appleton City, Mo.**

announced, he should remark with great vehemence, "What! That corny thing?" This always makes the director aware of his presence.

It is very foolish for a beginning trombone player to spend any time learning the exact positions, because nine persons out of ten in any audience will not realize that his positions are only relative.

When asked to play a solo in public, the good soloist will usually play his selection over, at least once, before the performance. One who desires to become inefficient should never take time for doing this. It is also a good practice for inefficiency to change music racks several times after appearing on the stage for a solo. This

helps to give the audience the feeling that the soloist is not fully prepared for rendering his selection.

Good trombonists learn the mechanics and the care of their instruments. They know when oil is needed on the slide, how often the instrument should be washed with warm water and how often a good polish should be used for the preservation of the finish. He who would become inefficient should beware of learning too much about these matters.

Good trombonists also realize that an instrument which is left at school over week-ends lasts much longer than one which is taken home and practiced upon, so unless our beginning trombonist wishes to wear out his instrument too soon, he should be very careful about using it too much on week-ends.

The young player who faithfully follows all the above rules will meet with the highest degree of success in his ambition to become the world's worst trombonist.

A true story of year 'round Christmas spirit

Our Band LOYALTY Club Is a Hard-Working SANTA

*"Yes, the band has expenses too,"
said Lenoir's beloved bandmaster.*

*And so the townfolk
rolled up their sleeves
and went to work
to prove that Loyalty
is more than just a word.*

● OURS IS NO NEW IDEA. School Bands and other musical groups have been using some form of it for years. Hardly any two are exactly alike since each is most efficient when adapted best to local circumstances. However we tell you about our own since that is the one we know best, and if any of our ideas prove helpful to school musical organization in other cities we will be very happy.

We liked the idea of calling ours a Band Loyalty Club, rather than a Band Parents' Club because we wanted some capable people in it who are not band parents. We felt, also, that if we thought of it as a Parents' Club, the members would feel more or less released from responsibility when their own children graduated from high school, at least to a greater degree than if we played up the loyalty idea.

We had been mulling over some such plan for many years but had never quite gotten to the point of launching it when accident played into our hands. The Music Events committee of our Chamber of Commerce, of which the local bandmaster happened to be a member, held a meeting with the officers of two local women's music clubs to work out a project of community musical interest and which proved impractical at the time and so was dropped.

A Golden Opportunity

However, while this capable and interested group was assembled, the band master took the opportunity to point out that our high school band was not in the affluent circumstances which the public generally supposed it to be. This was particularly true of band instruments which were badly worn out, uniforms which were also pretty well worn out and the band's

endowment fund, which is growing slowly, but which is yet far too small to be of much immediate value.

All manner of local groups have been regularly calling on the band for help in their problems, but with never a thought to the fact that the band has problems too, particularly financial problems.

Evidently this was seed planted in good soil, for shortly thereafter the



Ira Triplett, president of the Lenoir Lions Club, hands a check for \$1000 to Captain James C. Harper, band director. The check, good for a life membership in the Band Loyalty Club, was given Capt. Harper in a surprise presentation during a band rehearsal.

Chairman of the Musical Events Committee of the Chamber of Commerce invited to a dinner meeting at a local hotel, not only the group who had been present at the previous committee meeting, but also representatives from all the local service clubs, such as Rotary, Kiwanis, Lions, and Optimist, but also from the American Legion, the Veterans of Foreign Wars, the Woman's Club, the Business and Professional Women's Club, and the various Parent Teachers groups. The director of our band was asked to explain the financial situation in our band and did so and then answered the many questions those present wished to ask.

Instruments Donated

It was definitely decided then to organize a club to help carry the band's financial load and a later meeting was scheduled at the Band Building of the high school with a still larger representation of community interests included. A fruit of this meeting was immediately seen when two of the persons present came the next morning and made donations of good usable band instruments they happened to own but were no longer using. Equally valuable was the fact that these key people went out and talked to people who would listen to them and the local newspaper carried a story of what was afoot.



Lenoir bandmen express their welcome to the Band Loyalty Club by saying it with music. The recent concert program of the North Carolina band was dedicated to the Loyalty Club members who are demonstrating unusual generosity in many ways.

When the third meeting took place, this time in the rehearsal room of the Band Building, the room was comfortably filled in spite of the fact that it was a very rainy night. At this meeting a committee was appointed to draw up a set of by-laws, another to nominate a slate of officers and further study was made of the circumstances and needs of the high school band. It was decided that, while the election of most of the officers would await the report of the nominating committee, two should be selected then and so there would be responsible heads for keeping the ball rolling.

No Free Rides

A President was elected and the director of the high school band was elected Chairman of the Board of Directors. Ways and means were considered for raising funds and it was determined to sell memberships on the Band Loyalty Club of Lenoir, N. C., and provide that club membership did not include free admission to band concerts.

The fourth and last full meeting held to date was also in the rehearsal room of the Band Building and continued where the previous meeting left off. All officers and directors were elected and plans were approved for the membership drive. Members from the local service clubs arranged for talks to be made at each of their clubs on the band's needs and general financial set-up, and final plans were confirmed for the membership drive.

From then on the details have been handled by the Club's board of directors. However activity did not

stop. The Lion's Club got in one of the biggest strokes thus far. On the very night of the band's final rehearsal before its annual Autumn concert the Lions asked that the band director make a talk to their club on the band's needs. Here, indeed, was a dilemma. It was too great an opportunity to turn down, and yet how could the director be absent or even late on the night of that final rehearsal?

Finally it was agreed that the Lions would schedule their talk first and their business meeting last, and at the band rehearsal one of the assistants would conduct until the band director should arrive. The Lions' meeting went very well and the band director hurried to the high school and went to work on his rehearsal.

However, the rehearsal had not gone far when the door to the auditorium was flung open and in trooped the Lions—all of them. Their President mounted the platform and asked if he might interrupt the rehearsal for a few minutes. The few minutes were well spent for the Lions presented to the band their application card for Life Membership in the Band Loyalty Club of Lenoir accompanied by their check for one thousand dollars. The collective gasp from all the high school band members seated on the stage was something to remember.

More to Come

Nobody else has yet taken a life membership but there have been a steady stream of the smaller memberships with a goodly number of the hundred dollar ones. The end is not yet, but there is already enough in

sight to insure the removal of the high school band's worst headaches.

The band made the most of the opportunity available in its Autumn Concert—the same concert it was rehearsing for when the Lions made their gift. The band programs of the concert carried on their back page the list of names of the officers and directors of the Band Loyalty Club of Lenoir and the stage set for the concert included huge banners expressing the band's welcome to the new organization. A table was placed in the lobby during the concert with one of the band mothers who was also a charter member of the Loyalty Club, in charge. She had application cards and pencils on hand and gave away reprints of an editorial in a local newspaper commending the new Band Loyalty Club. Quite a number of member applications were received then and there.

The systematic follow-up of the band's own long list of alumni and alumnae is yet to be made, but there are few people more loyal than they and it is very likely that they will respond in a most heart-warming manner.

Long live the Band Loyalty Club of Lenoir, and long live the good citizens who are giving their best brains and labor to make it function. They know their band is a worth while organization and a power for good in their community and they intend to see that it has the best possible tools to work with.

NEXT MONTH IN THE SM

"Famous U. S. Military Bands"

Who are the pace-setters among the military bands in this country? How are they organized . . . what is their history? You'll find the answers next month in the SM, following up Cmdr. Zealley's excellent review of the world's famous bands.

"Basketball Pep Bands — What a Floor Show!"

Next month we take a gander at some top basketball band shows—and move close up for a peep into the financial problems of the "Pep" band.

Other New Features —

Including a page for those who like to tinker with instrument repairs, a twirling article—and the return of the Army Air Force Band's big, exclusive feature for School Musicians. Send your instrument questions NOW to Major George S. Howard, Bolling Field, Washington, D. C.

By *Capt. James C. Harper*

Director of High School Band

Lenoir, North Carolina

How to Play the Double Reeds

The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado

First of all I want to thank my many friends for letters and cards this past two weeks; many friends of years past as well as new ones. I am very grateful.

The Double Reed Classroom column this month deals with THE TRIMMING OF DOUBLE REEDS which, by the way, some of you have inquired about both directly and indirectly.

The trimming of double reeds involves much discussion and controversy. In study and conversation, over a period of years, with the top performers on double reed instruments I have learned, in general, three distinct methods of trimming the double reed, all of which seem to produce the required sound when played upon by these various players. However, if the player of one type of trimming plays on a reed of another type—one to which they are not accustomed—they find the going pretty rough. Still the player who is accustomed to that type of trimming has no trouble.

I firmly believe most of the reed troubles of the double reed players, especially the younger players, are due to not playing consistently trimmed reeds. Let me illustrate my point by showing the three general distinct types of trimming. The complete picture will become clearer—

(See illustrations at right.)

Now, my point is this: All of these types properly trimmed to the taste of the player will be a fine playing reed providing you are accustomed to that contour. If not—they will not play well for you, if at all, because the tension of the lips across the reed will be different in each case.

A great many of the older schools, especially the Italian and the German, taught the use of a heavier reed with a tight tension of the lips. The French were just the opposite—lighter reed with less tension of the lips. The latter method is by far the most flexible and, in general, the most acceptable to the better players.

This brings us to another question and an important one too—What is the proper tension of the lips on the reed and what is the proper thinness to which a reed should be trimmed?

This is NOT a sixty-four dollar question but it IS impossible to answer except in the following manner. No two players require the same tension of the lips on the reed nor the same thinness in trim. In other words, a reed that feels and plays well for me may not for you and vice versa. Your teacher should be

CUT I: The trimming is outlined so the contour of the trim is shown thusly:



After the general trim is completed, the trim for thinness to the individual is done by trimming further the outside of the tip part of the reed as shown in Cut I, (The dark shading).

CUT II: The trimming is outlined so the contour of the trim is shown thusly:



One can readily see the trim for thinness to the individual is just the opposite as in cut I. Now, one can understand why a player accustomed to playing on a reed trimmed as in cut I would find the going rough trying to play on a reed trimmed as shown in cut II. Or vice versa.

CUT III: The third type of trimming is a graduation from the beginning of the lay to the tip of the reed. Thusly:



The feeling of this type of trim is different from either Cut I or Cut II.

the best judge of this as he has several methods upon which to judge.

First of all, he is in direct contact with you where he can see and hear you play—he knows the correct sound, or quality of tone, desired. Secondly: the physical exertion required, by the player, can decide very definitely. Tone production should be free and easy—not hard or stuffy in sound.

We must always remember one thing—Double reed instruments are WIND PLAYING INSTRUMENTS and the WIND or AIR MUST GO THRU THE INSTRUMENT FREELY. This is what gives the free singing sound. The minute it feels stuffy to the player it is going to sound stuffy to the listener; this we do not want at any time. The softest tones produced should be free sounding and certainly we do not want our forte tones to sound stuffy.

Every double reed player should find the type of trim best suited to them as an individual, then always use the same. Going from one type of trim to another will give the better players trouble, let alone the younger and inexperienced players. Now you, as younger players, have a very definite problem. Decide on the trim that gives the proper sound required with the least physical effort—then stick with it—seeing that each new reed is about the same in both type of trim and texture and you will find your troubles to be less bothersome.

This doesn't mean our troubles have vanished. Our problem now will be to get the same trim on each new reed, which can be done approximately, as this is the success of the better performers as far as real reed troubles are concerned. If our reed is about what we want then our troubles lie elsewhere.

One more thought in connection with the trimming of double reeds. The texture of the cane from which the reed is made has a great deal to do with the thickness or thinness to which the reed is trimmed. If you will examine the grain of each piece of cane you will invariably find quite a difference in the grain. The grain of one piece may be very fine throughout, while another piece may be

(Continued on page 40)

Case By Lifton

PROTECTION BEAUTY DIGNITY



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NAT'L. BAND CLINIC DATES SET

EXTENSIVE PROGRAM SET FOR MID-WEST BAND CLINIC IN CHICAGO DECEMBER 12-13th

Chicago, Ill.—Bandmasters throughout the Middle West have been pointing toward the First Annual Midwest Band Clinic which is scheduled to open at the Sherman Hotel in Chicago on Friday evening, December 12th.

An extensive program has been prepared, extending all through Saturday, the 13th and including readings of contest and concert music by the VanderCook School of Music band under Ray Dvorak, H. E. Nutt and Clifford P. Lillya. Dr. Sigfrid Prager of the University of Wisconsin will address the bandmasters at a luncheon meeting Saturday.

An all-request program highlights the Saturday afternoon sessions with music of all publishers on tap to be played at the band men's request.

The Friday sessions include a repair clinic in the afternoon at the Lyons Band Instrument Co. and an evening concert by the famous Joliet Township High School Band.

Following the concert, Ray Dvorak of the University of Wisconsin will conduct a band clinic with the Joliet band, and Cecil Leeson, well-known saxophone artist, will give a playing demonstration and hold a question-and-answer period in regard to his instrument.

Admission to all clinic sessions is free to all directors and their friends.

Iowa Bandmasters Hear New Works at Des Moines Meeting

Des Moines, Ia.—Icy roads didn't stop the Central Iowa Bandmaster's Association New Materials Clinic at Drake University Band Hall in Des Moines on November 22nd. Thirty-six band men attended the noon luncheon and business meeting. Several others attended either morning or afternoon sessions.

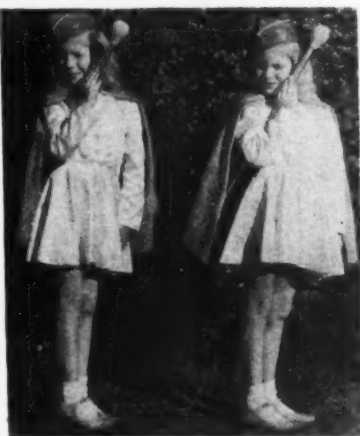
Readings of new material were given by the Drake University Band under the direction of Gordon Bird. Among the varied materials read were "Bobby Sox Suite", Berlioz's Grand Symphony for Band and Handlon's "Jungle Jump."

Reading of the ensemble material was the order of the afternoon under the direction of Louis Hilton, Herb Owen and Gordon Bird.

Hornist Tours High Schools

Minneapolis, Minn.—Bertram N. Haigh, French horn player with the Minneapolis Symphony Orchestra, has made excursions into the school field. Following the close of last season, a tour took him to North Dakota, Montana, Idaho and Washington in which he played horn recitals for high school assemblies, and spent the balance of the day working with the brass.

Twirlin' Twins



COLUMBIA, MISS.—Twin twirlers, Mary and Margaret Guyton, front a 24-girl twirling corps that performs with the 46-piece Columbia marching band. H. F. Lane is their director.

ORCHESTRA MEN WILL HEAR ALL-STATERS AT OKLA. MEET

Norman, Okla.—February 4, 5 and 6, are the dates of the University of Oklahoma String Clinic and Orchestra Directors Workshop. There will be: (1) An All-State Orchestra directed by Mr. Victor Alessandro, Conductor of the Oklahoma State Symphony Orchestra; (2) A Clinic Orchestra; (3) Elementary String Division; (4) Orchestra Directors Forum and Workshop.

Other features include: Stringed Instrument Repair Clinic; Demonstration of Teacher Training in Strings using University of Oklahoma String Classes; Publishers Exhibits; Organization of an American String Teachers Association Unit for Oklahoma; Materials Clinic by the University Symphony; Banquet, and a Concert by the All-State Orchestra.

600 Students Perform in Big Connecticut Concert

Hartford, Conn.—Six hundred pupils from 46 Connecticut high schools presented a concert here on Oct. 31st. Sponsored by the Connecticut Music Educators Association, the concert featured band, orchestra and chorus.

The performance of the young musicians under Band Director Carleton Stewart of Mason City, Iowa, Orchestra Director Moshe Paronov of the Hart School of Music in Hartford and Choral Director Leonard Stine of Kingston, N. Y. won high praise from critics and reviewers.

Dr. Harding's "Original" Clinic Slated for Jan. 8-9— Large Attendance Expected

Urbana, Illinois—Dr. Harding's band clinic will open for the 19th time in as many years on Thursday afternoon, January 8th, with a nationwide representation of bandmasters on hand to start the New Year off right.

As in past years, the famous clinic and its famous founder and director will devote the two days to concert demonstrations and discussions of new material, both recently published and in manuscript.

And when the curtain rings down on the final performance by the thrilling U. of I. Band, the attending band directors will gather 'round for good-byes and say, as they always have, "This was the best one yet." Somehow, Dr. Harding's performances always leave that impression.

Features of the program, which ends on Friday January 9th, include demonstrations of small ensemble materials and techniques, various single instrument demonstrations and discussions and talks and seminars on various band problems.

There is a grand and glorious mixer scheduled for Thursday evening, with movies of the 1947 football band and some light entertainment.

The clinic will be held in the "temporary" building which has housed the Illinois bands for the past twenty years. When well packed with musicians and bandmasters the old structure becomes positively "cozy." In view of the expected large attendance, the sessions will no doubt be cozier than ever this year.

Mark Hindsley serves as general chairman for the event, and will share conducting honors with Dr. Harding. Lyman Starr, Austin McDowell, James Schrodt and Haskell Sexton of the university's band staff will assist in their specialties.

Dr. Harding's clinic is the original band clinic, and for a few years served as the official national school band clinic. With the subdividing of national organizations, the clinic again assumed its original character and continues to attract a nationwide bandmaster attendance.

ANN ARBOR HOSTS MIDWEST MUSIC CONFERENCE IN JAN.

Ann Arbor, Mich.—The University of Michigan will be host to the Third Annual Midwestern Conference on School Vocal and Instrumental Music on January 16, 17 and 18, 1948. It was announced recently by Clyde Vroman, conference chairman.

All up-to-date instructional materials will be the subject of demonstrations, panels, discussions and laboratory demonstrations. A number of noted experts will be on hand to give demonstrations. Noted conductors who will lead demonstration rehearsal groups include Philip Lang, Dale Harris, Kenneth Bovee, William D. Revelle, Cecil Effinger, Wayne Dunlap, Elizabeth Green and David Mattern.

"THE CASE OF THE MISSING MEN"—DIRECTOR SOLVES IT

Dalton, O.—When he lifted his baton for the first fall rehearsal of the Dalton High School marching band, Director Victor Gerber sensed that something was wrong. He laid down the baton and took another look at the upturned faces of the students.

The faces all seemed to belong to the feminine gender.

"Where," said Bandmaster Gerber, "are all the boys?"

"Out for football, natch," replied a chorus of female voices.

Thinking fast, Mr. Gerber conceived an idea that later turned out to be just short of sensational. An all-girl band! Why not? One could hardly expect the football stalwarts to seize a cornet for between-halves performances. And, he reasoned, who could possibly object to a band composed entirely of charming girls?

It turned out that he was right. The band fans turned out in throngs to watch the 25 slick chicks put on their halftime performances, and, sad to relate, there wasn't a single objection to the lack of male talent in the ranks.

Both in music and marching precision the lassies rated tops, so much so that they were "dated" for band performances even after the football season was over.

However, the he-man instrumentalists at Dalton weren't left out in the cold entirely. They managed to hold on to their chairs in the concert band, at least, during school practice sessions.

And for the basketball season, Mr. Gerber has rounded up ten boys who are not out for the team to serve as a pep band. And they had better be good, for on the sidelines will be 25 girls just waiting for a chance to get out there and show them how a band should really march!



Bandmaster Gerber

Do Twirlers Salute Judge? No, Says Drum Majors Head

Oil City, Pa.—"Does a twirler salute the reviewing stand?"

Not if his job is twirling, says Maynard Veller, national commissioner of the All-American Drum Majors Association. Settling once and for all the puzzling problem of procedure when a band passes in review, the drum majors have agreed that, unless the twirler is also acting as military major for his organization he does not have to salute the reviewing stand.

A twirler's job is showmanship, not saluting, contends Mr. Veller, and the necessity of flipping a baton salute to the reviewing judges has in the past produced more fumbles than anything else. The drum majors association hopes that the new procedure will be universally adopted by marching bands and judges.

Noted Instrument Maker Named to Music Conf. Post

Chicago, Ill.—Election of George M. Bundy, of New York, manufacturer and well known musician, as a vice president of the American Music Conference was announced today by Louis G. LaMair, president of the recently formed musical promotion organization.

Mr. Bundy is chairman of the board of H. & A. Selmer, Inc., manufacturers and wholesalers of band instruments and musical merchandise. Its main plant is at Elkhart, Indiana. Jesse French & Sons, a piano manufacturing subsidiary, is located at Newcastle, Indiana.

Election of Mr. Bundy to play a leading part in the activities of the American Music Conference stems from his own efforts to stimulate interest in music. For years he has urged a movement that would enable more people to participate in organized music groups. These interests further the purpose of the Conference to encourage more music facilities in the schools and to broaden music on the community level.

GROWING CALIFORNIA BAND SAYS "LOOK OUT FOR '48!"

Orosi, Calif.—The young, fast-growing band of Orosi Union High School isn't laying claim to the title of the "top band



Orosi, Calif., saxophonists get together for some mellow blending in a sectional rehearsal. L. to r., Bill Johnson, Geneva Burdick, Halbert Bishop, Alynne Weldon. Everett George is their optimistic director.

in the country" . . . yet.

But at their present rate of improvement, and with the active support of a newly organized Band Mothers Club, the bandmen have an *esprit de corps* that is sure to carry them into the front ranks



Four clarinetists of the fast-growing Orosi Band get together for a jam session. They are Bill Allen, Bill Johnson, Wally Fuller and Jay McGee.



The boys were all out for football when the marching band season started, so Director Victor Gerber organized this comely all-girl band to represent Dalton, O., high school on the gridiron. The girls were so good that there hasn't even been one complaint about the lack of male talent in the band during their performances.

of high school bands in short order.

Directed by Everett M. George, the Orosi band has grown in numbers about as rapidly as it has improved in musicianship. Their recent showing in the Raisin Day parade at Dinuba stamped them as an outfit to watch, for even lacking colorful uniforms their strutting performance won plenty of favorable comment.

The uniform problem is a serious one, but it is well on the way to being solved by the combined efforts of the hard-working mothers club, community service clubs and the efforts of the band members themselves. A \$1000 jackpot has already been raised to start the ball rolling.

Further evidence of a solidly-supported band program is reflected in the cooperative attitude of Principal Lloyd Diggs and in the generosity of the student body. The student council has allocated 20% of all athletic gate receipts to the band (they must have been reading the SM) for their marching band performances at halftime.

Hundreds Appear in Tampa Clinic

By Elaine Iskin

Band Reporter
Miami Senior High School

Tampa, Fla.—Tampa hummed with musical activity during November 17 and 18, when one of the best Music Clinics in recent years was held there.

Student-musicians and bandmasters travelled from all parts of the peninsular state to participate in this two-day festival.

Clinic is sponsored annually by the Florida Music Educators Association strictly for the bandmaster's benefit. Here, men and women representing Florida band, orchestra and vocal groups convene to select the required numbers for district and state contests and choose officers for their respective associations.

Newly elected officers of the Florida Bandmasters association are President, Romulus Thompson, Tallahassee; Vice-president, Harry McCoub, Fort Lauderdale; Secretary, John Heney, Deland; and Treasurer, Orin Whitley, Panama City. Al G. Wright of Miami heads the Florida Orchestra association and Howard Swyers of West Palm Beach is secretary.

Florida Music Educators Association boasts Fred McCall, Miami, president; Herb Kling, St. Augustine, vice-president; and Betty Borin, Miami, secretary-treasurer.

Al G. Wright, past president of the Bandmasters association and Fred McCall, acting orchestra head, together with Mr. Henry Fillmore, noted conductor-composer selected the Clinic band from a list of recommendations sent by Florida bandmasters. During the two-day clinic, the band held sectionals and try-outs and rehearsed all the Class A, B, and C numbers. The group participated in the "composers hour" when bandmasters conducted



All smiles at the Hillsboro hotel in Tampa which was headquarters for the Florida State Music Clinic November 17 and 18 are left to right: Frank Simon, famous composer and cornetist; Miss Betty Borin, glee club director at Miami High and secretary-treasurer of the Florida Music Educators Association; Henry Fillmore, President of the American Bandmasters Association and nationally known conductor-composer; and Miami High Bandmaster Al G. Wright, new orchestra president.

their own new compositions. Orchestra and chorus rehearsals followed a similar vein.

Highlight of the Clinic was the colorful concert presented by the three groups. Guest conductors Henry Fillmore and Frank Simon who conducted their own compositions "Shoutin' Liza Trombone" and "March of the Majorettes" brought down the house. The 100 band members, dressed in the uniforms issued by their home town bands, dazzled the huge audience. Hit of the show was the Tampa elementary school glee club directed by Mrs. Stumpf. These youngsters sang with as much assurance and appearance as the older groups.

BIG NAMES CONDUCT IN FLORIDA CLINIC CONCERT

(See Front Cover)

Tampa, Fla.—The concert performance of the 220-piece band at the Florida State Music Clinic was acclaimed "a splendid success" by the hundreds of visiting educators and spectators.

The cover photo of your December SCHOOL MUSICIAN shows this huge band in rehearsal, led by Peter D. Tkach, noted Minneapolis director and educator.

A total of 680 young musicians and singers took part in the concert proceedings and provided a memorable performance to climax the 2-day clinic.

The Florida clinic annually provides numerous musical thrills in addition to the workaday sessions, but this year's meeting was particularly outstanding. When Henry Fillmore, president of the American Bandmasters Association, had finished conducting his own novelty "Shoutin' Liza" featuring a slide trombone, the applause was so terrific the number had to be repeated. Dr. Frank Simon's conducting of his own "March of the Majorettes" provided another program highlight.

Many Miamians at Tampa

Miami, Fla.—Representing the Miami High band at the Florida State Clinic were Sharon Tallant, second solo, clarinet; Allen Bushong, clarinet; Sheila Tallant, first solo cornet; Wesley Rapillard, first flueglehorn; Ralph Deville, saxophone; John Jamison, bass clarinet; Leslie Erwin, first sousaphone; Edward O'Brien, sousaphone; Elaine Iskin, bass drum; and Marvin DeTurk, tympani.

Stingarees holding chairs in the All-State orchestra were Rono Prince, violin; Charles Filler, violin; Pat Curtice, first String bass; Barbara Yontek, string bass; Barbara Arnold, string bass; Robert Gebhart, first French horn; Tucky Barwick, first cello; Bruce Robertson, oboe; Barbara Wiley, tuba; and Joyce Collins, piano.



Solo clarinets at the Annual Florida All-State Music Clinic held in Tampa November 17 and 18, are left to right: Patty Weaver, Sebring high school; Sharon Tallant, Miami Senior high school; and Rolfe Eckland of Lake Wales high school band.

Versatile Students Put Zing Into Top New York Band

Hamburg, N. Y.—This unusual residential community has spent more than \$15,000 in the past few years to keep their high school bandmen happy.

As a result the Hamburg musicians (if you call them "Hamburgers" smile, stranger) enjoy spiffy new uniforms, shining instruments right from the show window and the finest equipment. And, under Director Homer N. Fiero, their musicianship lives up to their bright new trappings.

Director Fiero, who has been at Hamburg for two years, counts himself a lucky man for not only are the townsfolk extraordinarily cooperative with his efforts to

keep the music department on top, but a number of school officials are also solidly on his side.

On the crest of all this enthusiasm the band has sprung from a mere 20 members to a full-sounding organization of over 70. Contestwise, Hamburg has rated a Div. I and II under Mr. Fiero. Many of the band members have won top ratings in the solo contests.

Versatility seems to be the keynote of many of the Hamburg student performers. Richard Herret, for instance, has copied two first divisions in tuba solo contests and for good measure added a first in the piano solo contest last year.

Another outstanding Hamburger (we're smiling) is Twirler Adah Rittman who takes charge of the marching band on the field as well as adding some fancy strutting to the maneuvers. Adah also plays solo clarinet in the concert band and is one of the school's highest ranking students.

Joy Riefler, a junior, is a mainstay of the music department. She has a star-

studded record, including three first divisions in the oboe solo contest and two first in piano solo.



Adah Rittman

lin, principals of the senior and junior high schools; and Miss Florence Eckhardt, grade school principal.

The band plays for all assemblies, pep rallies, football games, gives concerts and plays for local civic club programs and meetings. One of the band's outstanding small ensemble groups is the 70-piece drum ensemble which placed first in the state contest.

Director Fiero also has a fine grade school organization composed of 4th, 5th and 6th graders who play concert band selections with considerable skill.

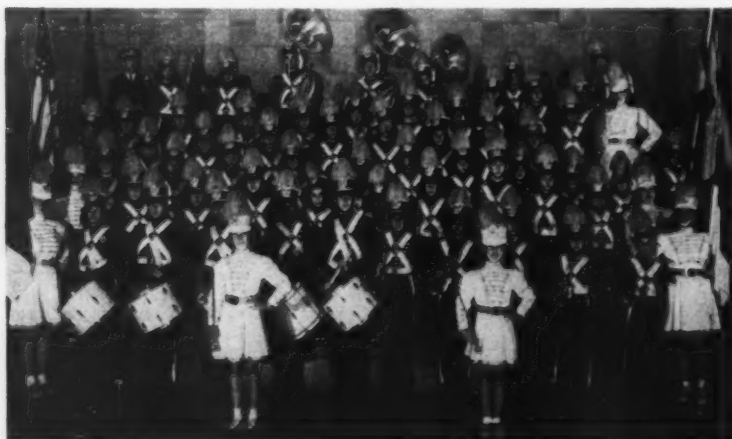
Other outstanding Hamburg students who deserve mention are organ soloist Barbara Baltzer, first division winner, and harpist Margaret Ohl who plays bell lyre in the marching band.

With performers like these bolstering his organizations, Director Fiero has good reason to be confident of the future success of his groups.

The school officials who are going all-out to help make the music program an outstanding success include Superintendent Howard Vanderhoef, who is a fine violinist himself; Spencer Ravel and Donald Conk-



Joy Riefler



Resplendent in their new uniforms, the high school band of Hamburg, N. Y., is setting out to justify school and community confidence in their success. Directed by Homer N. Fiero, the music department has many outstanding instrumentalists.

BUTTE HIGH BAND GETS HISTORY-MAKING BID TO LEAD ROSE BOWL FETE

Butte, Mont.—The Butte high school band will be given the No. 1 spot in the Tournament of Roses parade at Pasadena on Jan. 1, and in addition will be featured in a nation-wide radio broadcast from the California city on New Year's day.

Such was the information given Eddie Price, Butte businessman, Saturday by Elmer Wilson, secretary of the Pasadena Tournament of Roses association.

"We are looking forward," Wilson said, "to the appearance of the Butte band in our pageant. We have heard a lot about your fine musical organization. It is with pleasure that the Pasadena Tournament of Roses association, for the first time in its history, invites an out-of-state high school band to participate in our pageant."

Wilson said that the Butte special train, bearing band members, twirlers, drum majorettes, school supervisors, and chaperones, would be met by a Tournament of Roses association committee upon arrival in Pasadena, and that movies and pictures would be taken of the Butte band for national distribution.

Plans for reception of the young musicians in the California city, as announced by Wilson, gave new impetus to the campaign to finance the venture. Hundreds of dollars have been received in support of the project.

In the neighborhood of \$20,000 is needed to finance the trip, including the purchase of new uniforms, which have already been placed on order with the Penney store of this city, which is providing the uniforms at cost.

The venture has received the enthusiastic support of Gov. Sam C. Ford, who will accompany the band to Pasadena.

"I believe this project," Gov. Ford told a Butte committee which met with him in Helena Thursday, "is the grandest medium of advertising afforded Montana in all my years of public life. I'm sure Henry Schiesser and his Butte high school band will do an outstanding job."

The Butte High School Band and its director, Henry Schiesser, were the subject of a news article in the November SM.

26 Colorado High School Bands Mass for Big Band Day Event at Boulder

Boulder, Colo.—For traveling 23,620 "man miles," the Monte Vista Senior school band was awarded a special trophy at the fifth annual Band Day at the University of Colorado Saturday, October 18. Byron Syring, band director, took 54 band members a total of 530 miles to participate in the day's activities which included a morning parade and a massed band demonstration during the half between the B.Y.U.-Colorado University football game.

Twenty-six state school bands entered the contest with 1,549 students taking part in the colorful parade and marching and playing maneuvers during the football game. The Arvada high school band took first place in the marching contest and the Haxtun band was given second place.

High School Bands Give Colorful Show at Wichita

Wichita, Kas.—Football fans at the University of Wichita-Miami game in Veterans field, Saturday, Nov. 15th, saw the biggest and most colorful Band day celebration in the history of the University of Wichita.

Nearly every color of the rainbow was represented by 888 visiting high school musicians from 15 Kansas schools seated on either side of the field. James Kerr, university band director, directed the massed bands from a tower on the west 50-yard line.

Several of the bands struck up music during the game but saved their best performance for half-time entertainment. When the gridiron men ran off the field at the half, the bands immediately assembled and spelled out "BAND" 50 yards high and 100 yards wide. The massed bands followed with the "National Anthem," "Billboard March," and "Military Escort."

The 15 bands, with the number of musicians and their respective directors, are as follows: Great Bend, 100 members, W. L. Sherrard, director; Sterling, 90, K. R. Thompson; North high, 77, Harold Clevenger; Caney, 60, E. Nordstrom; Planeview, 60, R. Williams; Anthony, 56, C. H. Crawford; Haven, 55, J. Q. Dodge; Augusta, 55, Raymond Henderson; Allison Junior High, 55, K. Thompson and Dale Casteel; Reno, 50, Harold Lutz; Chanute, 50, John Davies; Leon, 44, Don Gant; Ellinwood, 43, H. B. Lowdermild; Eureka, 37, R. S. Miller; and Florence High, 34, Gloria B. Fouts.

Tacoma Schedules Hornists

Portland, Ore.—Region 1 will hold a Clinic-Conference at Tacoma, Washington, January 9-10. The French Horn Activities Committee has received an invitation to conduct the French Horn clinic, designed to furnish the uninitiated horn instructor with the necessary program of training adequate hornists for school and community.

The members of the Horn Committee are John Burnham, Fort Worth, Texas, Conservatory of Music; E. J. Marty, Guertin and Ross Music Company, Spokane, Washington; Andrew Petro, Petro French Horn Service, West Los Angeles, California; and Philip Cox, SCHOOL MUSICIAN horn column, Portland, Oregon. Other Regions may have this authoritative service for their meetings by contacting any of the members for arrangements.

Young Composers Contest

Los Angeles, Calif.—Five hundred dollars in cash prizes is being offered young Los Angeles composers in the second annual Young Composer's contest sponsored by the Los Angeles Bureau of Music.

The competition, which closes March 31, is divided in three divisions—orchestral, choral and vocal solo, and is open to all young people of the city between the ages of 16 and 25, inclusive, with the exception of the orchestral division where the age has been extended to 30, said J. Arthur Lewis, coordinator for the Bureau of Music.

20 BANDS MASS ON MISSOURI GRID

Columbia, Mo.—A single band of 1,100 musicians provided a colorful pageant for 18,000 spectators as twenty Missouri high school bands appeared en-masse at the Missouri-Kansas State football game.

This was the largest massed band demonstration ever staged before a football crowd in Memorial Stadium at the University of Missouri.

The spectators came to Columbia to see the two elevens tangle on the gridiron, but the real spectacle of the afternoon was staged between halves after the horde of uniformed band members had poured out of the stands to form with their organizations on the field.

The event was staged on Oct. 18 by George C. Wilson, associate professor of music and director of the three University bands which include the Football Marching Band, the Concert Band and an R.O.T.C. Band.

Each fall invitations are sent to high schools near enough to Columbia for the bands to make the trip. The organizations are invited to appear on the program and to be guests of the University Athletic Department for one of the major football games on the schedule.

This year twenty bands with 1,080 players accepted the invitations. The organizations ranged in size from the eighty-five members of the Springfield band to the thirty-five in the Boonville and Memphis bands.

The bands this year did not begin arriving in Columbia until the morning of the football game so no advance practices were possible but upon arrival each band was given complete directions to enable it to perform in unison with the other organizations when the time came to march upon the field.

For nearly an hour before the game, the bands were forming and marching on the field as the announcer heralded the approach of each unit over the public address system. On the field the visiting

bands were joined by the University of Missouri Football Marching Band of ninety-six members bringing the total of musicians on the field to 1,176. After playing the Star-Spangled Banner in unison, the band members retired to reserved seats in the stadium to watch the game.

The real spectacle of the afternoon came at the half-time when all of the twenty high school bands formed with the University unit on the field again. This year the feature formation was staged in observance of Navy Day. The bands played the "Washington Post March" by John Philip Sousa in unison after four of the units had formed a shield over huge letters, "U.S.N." and the others had lined up at the sides extending from one end of the football field to the other.

The twenty bands, the number of players and the directors of each unit, were: University City, 73, Orval Riessen; St. Charles, 78, N. Noble Vance; Hannibal, 60, J. M. Dillinger; Marshfield, 45, H. Lyman Mooney; Springfield, 85, James Robertson; Stanberry, 50, Marvin L. Motherhead; Princeton, 45, Elford Horn; Hickman High of Columbia, 45, Merrill Ellis; Boonville, 35, James Ferguson; Memphis, 35, Charles S. Warren; Raytown, 63, J. R. Huckstep; Centralia, 44, Weldon S. Harris; Mt. Vernon, 44, B. F. Foster; Ironton, 45, Raymond A. Gorg; Wentworth Military Academy of Lexington, 44, Capt. Ben S. Johnson; Norborne, 46, O. G. Chandler; Cameron, 64, Bill Tracy; Brookfield, 65, William V. Hawkins; Ava, 78, Hubert Owens, and Armstrong, 36, D. U. Groce.

George C. Wilson, who staged the program, is widely known as a band leader and authority on instrumental music. Before coming to the University of Missouri in 1946, he was director of bands and orchestra at the University of Arizona and formerly held the same position at Kansas State Teachers College at Emporia.



A SPECTACLE to make any heart beat faster is this vast panorama of 1100 high school musicians flooding the gridiron at the University of Missouri between halves of the Missouri-Kansas game. Twenty bands took part in the huge band show and provided the real treat of the afternoon. It was the largest massed band show the stadium has seen. George C. Wilson of the U. of Missouri staged the huge pageant.

Potpourri

By John Harpham

SOME CONTEST TIPS

We've seen enough news stories sent in by school band reporters to know that high school students can write more inter-

estingly than most of their elders. This thought has been batted around the editorial chambers for some time, and it inevitably led to the contest which starts in this issue.



Frankly, we're expecting some really interesting stories to come out of this contest. And, unlike the usual "I-like-sand-in-my-spinach-because—" type of contest, THE SCHOOL MUSICIAN competition has a practical purpose. We intend to publish all the contest stories we can make room for, providing we get enough good ones.

You'd like to see your story in print, of course, with a big, black by-line under it. That's something reporters wait years to see—and go on a spree when it happens.

How do you go about winning?

Well, you start at the beginning and stop when you come to the end. Simple? Sure, it's simple, but you'd be surprised at how many people forget that elementary rule.

Throw out any words you don't use in everyday conversation. This isn't a vocabulary test.

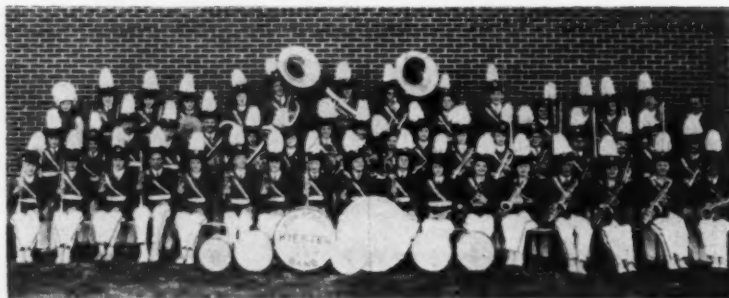
Don't waste words in long introductions or closings. Five hundred words are not many—keep it brief.

Remember, what interests you about your personality is what will interest others. Personal details, mannerisms, habits, likes and dislikes—that's your story.

If your personality happens to be an outstanding instrumentalist, or one who has improved greatly, tell a little about how he or she has gotten so good.

Last but not least—be yourself. And you may find some spending money in your mailbox some morning.

DIRECTOR, SUPT. SEE EYE TO EYE



The smartly turned-out band of the Kiester, Minn., high school invariably rates high in concert and marching competition. Their director is also school superintendent.

Kiester, Minn.—This is one town where there is absolutely no doubt as to whether the superintendent of schools is solidly behind the music program. The reason: Superintendent A. C. Huselid and Bandmaster A. C. Huselid see eye-to-eye on the value of the band and go all-out to support it.

The similarity in names is not just a coincidence. The school superintendent and the school bandmaster in this Minnesota town are the same man. A. C. Huselid is not a newcomer to either job, for he has spent 20 years in the Minnesota schools, both as a school superintendent and a bandmaster.

The Kiester High School Band has demonstrated repeatedly that there are many advantages to having a bandmaster with a double identity. They have taken many high ratings in contest and parade competition. And, with the full approval of the superintendent, they play for all football and basketball games and other school functions.

Director Huselid runs a year-round band program, and the summer band has a popular concert series scheduled each year

in the park bandshell. Prior to coming to Kiester, Mr. Huselid served as superintendent and bandmaster at Hawley, Minn., and at Stephen, Minn., where his bands won many first division ratings.



Director Huselid

Ohio School Has Finest Marching Band in History

Barberton, O.—Norton high school, located seven miles west of Akron, Ohio, has this season the finest marching band in the school's history. The band is noted for its fine music and for the clever stunts the musicians perform during the athletic season.

The band has in its five-year-old mascot, Miss Judy Madden, one of the finest baton twirlers in the state of Ohio.

Winner of a Superior rating last year at the District Music Auditions, she specializes in twirling a baton of real fire. Judy



Judy Madden

is enrolled in the first grade at Norton school.

The drum major, Miss Eleen Morr, is likewise one of the best. Winner of an Excellent rating at the District Music Auditions, Miss Morr is noted for her fine aerial work with the baton and also for her dazzling



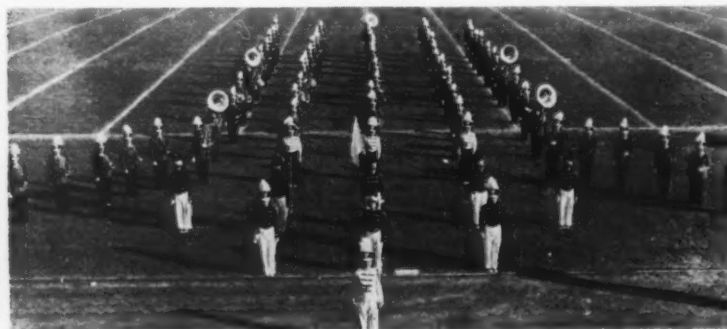
Eleen Morr

displays with electric batons and fire batons.

Norton high school has also a concert band, an orchestra, and its own dance band.

Tom Hornbeck, a senior, is manager and director of the dance band.

The entire instrumental music department is under the direction of Arden J. Yockey, who is now in his fifth year at Norton.



SIOUX CITY, IA.—More than 50,000 persons thrilled to the marching maneuvers and musical excellence of the 75-piece East High School Band of Sioux City during the past football season. The fine band is under the direction of Mr. Dale Caris.

ANNOUNCING

A New Contest that's Fun —and Easy to Win!

"School Musicians in the News"

Your Simple Story About a Band Pal Can Win You Extra Spending Money

All we want you to do is to tell us a story—a story about someone you know who plays in a school band or orchestra.

Tell that person's story simply . . . in the same words you would use if you were telling it to a friend. Find out all you can about that person—and then just let yourself go.

The story will just about write itself . . . and it may bring you some fast spending money. (If you don't know what to do with spending money better quit reading right now, chum.)

And, honest to gosh, that's all there is to it. We don't want the radiator cap from your Model T, or a quart of red corpuscles. We don't want you to sell anything, or buy anything.

Just be yourself—on paper!

Interested? (You must be one of those who knows what to do with spending money.) Okay, here's the dope.

Here Are the Rules

First—Pick out the person you want to write your brief news story about. He or she must be a playing member of a school band or orchestra, just as you are. Pick someone whose personality, musical achievements, and character seem to add up to an interesting story. There are plenty of real personalities in every band. If you're stumped, your bandmaster will come up with some suggestions.

Second—Write your story. Keep it simple, clear and brief—not more than 500 words. Imagine you are writing a letter about this person to a friend. Then the story will just write itself. Tell only the important facts. But tell enough so that someone who does not know your personality will know just the sort of person he or she is from what you have written. (P. S.—Don't worry about little things like grammar, commas, semicolons and tenses. That's important in your English class, but not here. We're more interested in you than in the way you spell.)

Third—Get a picture of your personality. Anything from a Brownie snapshot to a studio portrait will do. *The picture has no connection with the judging of the contest.* But we need the picture to publish along with your story, so be sure you include one.

Fourth—Ask your bandmaster or director to read your story. Have him put his signature on the last page. This is to protect you . . . to certify that you are a real school musician, and that the personality of your story is the same.

Fifth—Send the story in to "School Musicians in the News, c/o The SCHOOL MUSICIAN, 28 East Jackson Blvd., Chicago 4, Ill." Be sure to include the name of the contest on the envelope so that your story will not be filed with regular editorial matter coming in to our offices.

Lots of Prizes

Doesn't that sound easy? Well, it is. And here's the best part: for the best story as selected by our editors there's a check for \$10.

Second prize winner gets a check for \$5.00.

Third and fourth prize winners get checks for \$2.50 each.

And for every other contest story that we publish, we will pay \$1.00. There is no set limit on the \$1.00 prizes . . . we'll use as many stories as we possibly can, provided they're worthy of publication.

So there are plenty of prizes. And your story stands an excellent chance of winning.

Closing Date Jan. 31st

The contest closes at midnight, January 31st, and all entries must be postmarked before that date. That means you don't have any time to waste. Start right away and get that prize-winning story in the mails just as soon as you can.

What a thrill you'll get when you see your story in print, under your own by-line in bold black print! And what a glow it will give your bandmaster and your band and orchestra friends. To say nothing of the thrill of getting some quick spending cash. But don't put it off—start your story right now, today!

Even a Poor Genius Has a Fighting Chance to Win

Yes, even a genius has a chance to win in The SCHOOL MUSICIAN's new contest. There is always a literary whiz or two in every music department; the guys and gals who burn up the track in English class every day and pull straight "A" on themes.

And the unusual thing about this contest is that these characters have as much chance to win a prize as anyone else. That is if they can let down their hair enough to really be themselves on paper . . . if they can catch the spirit of the personality they're telling about.

To be sure, a genius is under quite a handicap in a contest like this, but at least they have a 50-50 chance with everyone else.

Why is "School Musician" Sponsoring this Contest?

The SCHOOL MUSICIAN is sponsoring this contest because, frankly, we want to get more and more news and pictures of the young people who are making America musical in school bands and orchestras. We want to give some recognition to these hard-working students, for we feel, as does everyone else connected with school music, that the future of music education depends on the young men and women in the music departments of our schools. And so, it is perfectly natural that we should want to give these young people every encouragement possible. This contest is just one way of showing school musicians that their magazine considers them important persons.

Contest Deadline January 31, 1948

Winners Announced
in March, '48 Issue of
The School Musician

POCO POINT

by John Harpham



How to Play the French Horn

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.

8403 N. Johnswood Drive
Portland 3, Oregon



PICK-UP SYMPHONY

For ten years the musicians of Portland have had no symphonic experience. The necessary funds were not there, and the players took to shipyards, munitions factories, lumber mills, and office work.

After ten years funds were raised and the Portland Symphony tuned up once more. It was only fair to rehire as many Portland players as could still do symphonic work. What is a horn player's lip and reading like, after a ten-year lay-off?

Four local horn players were selected. One came from a grocery store, one from the traffic engineering department, one from the slap-bass section of a vaudeville theatre, and another from the police department.

How many of these part-time hornists who have been reduced to amateur status for ten years qualified for the orchestra on our school model single F (and Eb) French Horns? Here are the figures:

The first hornist qualified on five-valve single Bb, the second horn on double horn, the third horn on single Bb, and the fourth on double horn. Not one of the regular horns was a single F (or Eb)—the very model we force our students to play in school music.

Horn music used in symphony orchestras is not always in F or Eb, so that music in other keys is as readily played on a Bb horn as on an F or an Eb horn. Brahms First calls for Horn in C (low), Horn in B natural, Horn in E. Other symphonies and operas call for Horn in D, Bb, Bb (high and low), Horn in A, Ab (high and low), and there's a movement of a Haydn symphony for Horn in F#.

Doesn't this raise the question, "Why did publishers settle for F and Eb parts only?" Because manufacturers standardized on F and Eb horns. "Why did manufacturers decide on F and Eb horns?" They were better in tune, and had tonal quality suited to ideal concert conditions.

Ask yourself, now, "Which band instrument is really in tune?" They all have to be played in tune. "What band or orchestra, in school music work, is ideal enough to expose tonal flaws in the French Horn section?" Only the conservatory or exceptionally gifted organization. "What French Horn does the professional use to guard his reputation?" The single Bb horn, or the double horn (which offers the Bb feature by simple movement of the thumb).

Some one in the history of school music instruction made a slight error by not investigating the French Horn situation. In 1923 a rash of over-trained, over-stimu-

lated student musicians vied for National Competition honors. These band members would perfect their passages on a shoe-horn if it would get their band a championship.

As the competitive angle sagged to a festival angle, so sagged the students, and the "shoe-horns" on which exceptional students rose to adequate performance remained just that—horns on which only the exceptional student will rise to adequacy, the single F horn with Eb slide.

What the authoritative music educators failed to disclose was the very thing we now know. That few professionals will risk a secure performance by playing single F (or Eb) French horns. Like the Portland Symphony applicants, they take their auditions and play their concerts on single Bb horns, or double horns in which they rely on the Bb feature for security.

With the eventual return of the proper school French Horn, the Horn in Bb, sets of parts can be published by enterprising concerns, in the Bb pitch identical to the treble-clef baritone horn pitch. This will not be traditional practice, writing high Bb music in low Bb pitch, but shall we again bow to tradition and let it get us in the mess it has already gotten us into?

Low Bb pitch will enable any valve brass player to double at once; it will train the low-middle register for the beginner thereby encouraging a true horn embouchure, and will give a fascinating array of ledger lines to high G, a much-sought accomplishment of brass players readily obtained on the Bb French Horn.

Perhaps you are with Mr. Walker, our brass columnist, who writes us, "... my sentiments ... advantages Bb Horn over old traditional, hard blowing F and Eb Horns ... hope National Bandmasters Assn., National Music Publishers Assn., will become interested in Bb ... push the writing of Bb parts ... especially school contests."

You may agree with Harold L. Rowe, "... certainly interested in campaign for Bb horns and Bb parts for them ... more inviting prospect for youngster ready for change from other brass ... you suggest sending F horns for change to Bb ... who? ... how much?"

And here's a man who does not bow down to famous names, as Orrin Blattner contributes, "Have two Schmidts, one Kruspe (single F horns), am seriously considering having converted to single Bb."

Enthusiastic conversion repairman is Andrew Petro, Los Angeles hornist, and member of the French Horn Activities Committee. Write him at 2114 Beloit Ave., West Los Angeles 25, California.

French Horn Teachers

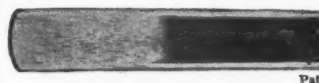
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How to Play the Drums

Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
 Northeastern State College,
 Tahlequah, Oklahoma

Well, it is Christmas time and no doubt you drummers are as eager for Santa Claus as I am although I have noticed that the older I get the thinner Santa gets and the interest in giving surpasses the interest in receiving. Were I back in high school, I am sure I would begin to think what a nice Christmas present a good drum would make, even if I had to give it myself!

Now if this idea sounds good be sure you know what kind of a drum you need to buy rather than what you want to buy. Do not buy a field drum if your greatest need is the concert style. If the school furnishes a good field drum and is short on the concert style then by all means help fill out the percussion section by getting a good drum for concert use.

On the other hand, if the school can furnish the concert drum it might be well if you bought (or got Santa to) a good field drum of, say, 15 x 12 in size. This is an ideal size for college and high school use. Again the size of the player has much to do with the size of the drum. When you buy the drum do not forget to buy extra sticks of suitable size as the sticks which come with the drum (if any) may not meet your needs at all.

Somebody is looking forward to next Spring for here is the question: "—and I want to win the contest. So what can I do to win?" I can answer that part of the letter only by saying "Practice" and plenty of it! Yet that hardly is a complete answer for one could practice from now until doomsday on the wrong things and still never even get to the contest for drummers. I would suggest some time spent on the simple single strokes and their combinations such as the flam and the flam accent. Spend some time on the simple double strokes such as the paradiddles and the rolls.

I would treat these as fundamental exercises and work for smoothness rather than try to perfect each rudiment as a goal in itself. I believe you will have greater and more lasting success if you work in this manner—thinking of the contest and the winning of it as an aftermath of the work and effort put into drumming for the sake of good drumming.

Winning a contest is secondary to good playing and is sometimes not indicative of ability. I remember seeing a friend of mine train a bassoon player on some drum rudiments in order to win a contest yet the bassoon player never appeared in the

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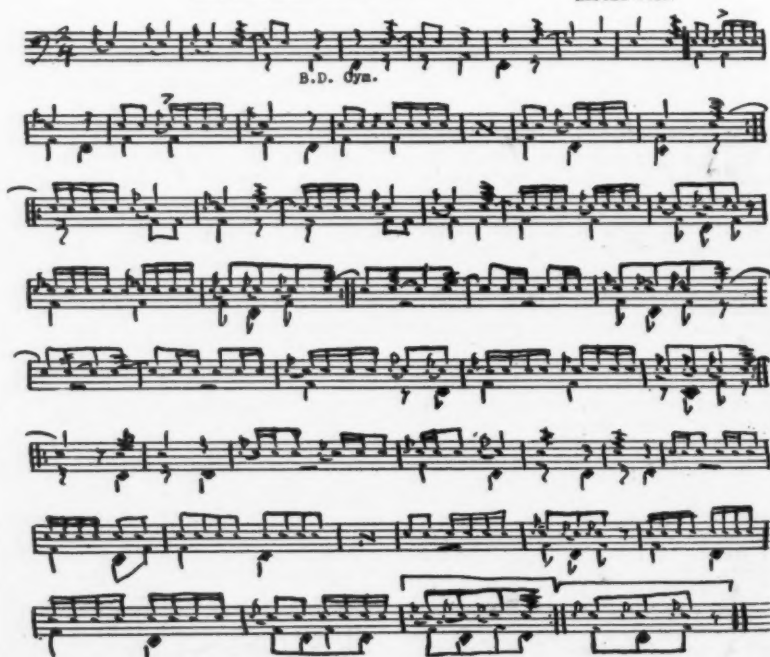
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FOR BASS DRUM, SNARE DRUM AND CYMBALS

Harold Dean



percussion section and could not play in that section because she did not know anything about drumming.

Something like teaching a parrot to talk—nice for a parlor trick but he wouldn't get far in a debate.

I have a question from Georgia, J. B. in Atlanta, asking for some advice to give beginning drummers. In the first place beginners are attracted to the drums because of a certain amount of glamour and because in all of us there is an inborn urge to do something rhythmic.

The chap who has this inborn urge and never gets over it will make a good drummer. He will pass average or difficult rhythmic tests and, realizing that rhythm is the basis for drumming, will still want to drum.

Melodic line plays little part in drumming—there can be no tune, just hitting. If the realization of this does not discourage the young player he will become a drummer.

Another disappointing fact is that no drum is necessary for the beginner but merely a pair of sticks and a board. This is another hurdle over which the true embryo drummer sails nicely.

These situations are a Godsend to drumming for they eliminate the student who wants to drum only because the neighbor boy does or because it looks easy.

In October I had the pleasure of visiting the high school band at Rogers, Arkansas, directed by Mr. Floyd Pitts, and a very nice band it was. I am sure the bass drummer will let me quote: "I guess I didn't do so well on snare drum so he put me on bass drum." The answer to that was: "To be put on the bass drum is a compliment."

This incident gives me an opportunity to emphasize again the importance of the bass drummer. The best drummer in the band or orchestra should have that position for its position is second only to the director's.

Here is another snare drum solo—this time from a former high school drummer but from one genuinely interested in school music and drumming in particular. It is short but you should enjoy it. Let me know what you think of it.

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I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee

Christmas Greetings, SCHOOL MUSICIAN Friends!

A friendly and interesting letter comes from our SCHOOL MUSICIAN horn columnist, Phillip Cox. Thank you kindly, Phil. You and your Horn Committee are doing a splendid job passing out the secrets of better horn playing as well as rendering many other valuable services to help raise the horn to its rightful place of high distinction among the brasses.

Another welcomed letter comes from one of my former ambitious trombone pupils, John Richardson, of New York, N. Y. A part of his letter reads as follows:

"I understand you have one of the leading high school bands in the south and also received the honored invitation to write the brass column in THE SCHOOL MUSICIAN. Congratulations. I am continuing my career in music on the trombone, have completed two years at Juilliard and am now working on degree at Columbia University, studying with Davis Schuman and studied with Ernest Clark until his death a few months ago. Mr. Schuman gave a recital at Town Hall recently playing Beethoven's "Horn Concerto" and Hindemith's "Sonata for Trombone" and plans a tour in the early part of 1948. In Chicago he will give a recital including Brahms' "Violin Concerto". Why aren't there more solo recitals given on the trombone?"

Answer—Thank you, John. Keep up the

good work. It is very unfortunate, John, that there has been a tradition of leaving most concert solo recitals to violinists, vocalists and pianists. More of our American solo virtuosos like Jaroslav Cimerka, Davis Schuman, Jacob Raichman, Ernest Glover and others should exhibit their artistic playing in more concerts and further prove that the trombone is a solo instrument of distinction.

Our so-called music loving public should warmly receive and appreciate recitals for trombone, cornet, euphonium, or any other band instrument if played well. Better solo literature will be written for these instruments only when our concert halls give them their chance to be heard as something more than merely an ensemble part of a band, orchestra, or dance band.

LEGATO PLAYING ON THE TROMBONE

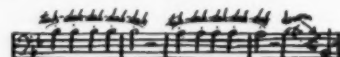
In my column last month I discussed the art of legato playing for valve instruments of the brass family. This issue I should like to touch on the complicated art of legato playing for the trombone. In general, legato playing means connecting the notes within the phrase with as little interference in the flow of breath as possible and without any noticeable interval of silence between the notes. On the baritone or cornet this may easily be done by either of two methods (1) soft tonguing the notes within the phrase or (2) executing the complete slur by merely

continuing the flow of tone and changing the valves to change notes without any tongue movement. The trombone has no valves and, therefore, cannot execute a complete slur as in method (2) without making a smearing sound in certain note changes.

Legato playing on trombone can be executed only by choice of one of the two methods as follows: (1) soft tongue with "da" all the notes within the phrase (except the first note which is attacked with "ta") and shift the slide as quickly and smoothly as possible with each soft attack. This method is called the "legato slur" since it is not a complete slur or (2) use the natural slur made with change of embouchure tension and without the tongue on all possible notes within the phrase and on the other notes use legato slur or soft tongue with "da". The latter method is the one I recommend for general use in cantabile song movements and here are a few pointers in study of its development.

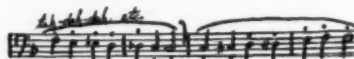
EXERCISE I—LEGATO TONGUING ON THE SAME REPEATED NOTE

Practice the following legato pattern on each individual tone of your descending chromatic scale down to low B₂ (second line bass clef). Sing it first with the syllables "tah-dah-dah-dah" then play it imitating your singing articulations.



Exercise II—Legato Tonguing a Series of Chromatic Tones

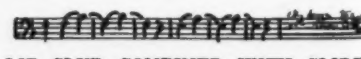
When you have perfected your connected soft tongue style in the above exercise, you should begin legato study of a series of different notes in chromatic succession as found in the following exercise. Just as the slide is quickly and smoothly shifted for change of notes, the tongue swings lightly to roof of the mouth as in singing "da". The effect produced should almost imitate the sound of a complete slur. Spend 5 minutes daily on Exercises I and II.



Study the above exercise until it is perfected in such a way that the slide and the syllable "dah" arrive simultaneously and there is no smearing sound between positions. You will then be ready to study the natural slur or lip slur produced without the use of the tongue.

Exercise III—Lip Slur Without Changing Position of Slide

To lip slur upward, attack the first note in the usual manner with "tah" and increase the breath pressure, slightly contract the corners of the mouth, slightly roll under the red portion of the lip, raise the cheek muscles, direct current of breath upward, push the center portion of the lips closer together and raise the back of the tongue so as to glide smoothly into the second note. No slide change is necessary.



LIP SLUR COMBINED WITH SLIDE SHIFT

Many intervals necessitate a change of the slide and a change of the lip tension and breath pressure all at the same time to obtain a perfect slur. For example:



Legato Through Use of Contrary Motion and Alternate Positions

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All the above interval changes represent what is known as "the contrary motion principle" of trombone legato which means in ascending slurs, slide out when possible and in descending slurs, slide in. By the use of alternate positions many natural slurs may result by use of "the contrary motion principle." Without knowledge and use of the alternate positions, many intervals would not be natural slurs and the soft tongue imitation would have to be used. For example:



In general, use the alternate positions any time they make a natural slur possible, unless the advantage of the contrary motion or natural slur is offset by too long slide shift, such as an interval shift of 5 or 6 positions.

SPECIAL LEGATO MARKINGS NECESSARY IN TROMBONE MELODIES

The average ballad or song is usually written for the "singer soloist" and, therefore, a trombone soloist is at a great disadvantage trying to follow the slur markings for the vocalist because the intervals so marked may not be slurred on the trombone except by use of an imitation of legato tonguing. If the solo is to be played smoothly connected in an average legato style, the trombonist should mark the solo as follows:

Divide the song movement into phrases by use of commas for breaths. Enclose all the notes inside each phrase by one long curved line to indicate that the phrase is to be played in a connected manner. Insert short curve lines between the notes that may be played by the use of the lip or natural slur. This is the interval in which the note goes up and the slide down or vice versa.

Study the phrases to find places where alternate positions may make a perfect slur possible and mark such positions and connect them with the short curved line. Then mark all remaining note changes where no natural slur is possible with dots within the long curved line enclosing the phrase to denote soft tonguing.

Here is an example of a marked melody for the trombonist study of legato playing.



For detailed legato study, I recommend "Melodious Etudes" Vols. I, II, III by Rochut.

There should be no fast rules in legato playing for trombone because all rules in music must sooner or later be broken and there are almost as many degrees of legato as there are music styles and composers. My opinions as used here are merely general pointers referring to average legato style of cantabile movements. Good musical taste and the intentions of the composer are the determining factors.

Merry Christmas to all of you. Try to find time during the holidays to study and try out these suggestions for song style playing and write me your results or any problems coming up.

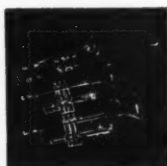
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How to Play the Clarinet

The Clarinetists Column

Allan Hadley Bone

Duke University, Durham, North Carolina

INTONATION

HOW TO MEET THE PROBLEM OF PLAYING IN TUNE

In our first column of this year we talked about MOUTHPIECES and their facings. The October issue of our column contained suggestions to the beginner clarinetist about TONE PRODUCTION. Last month we took up the matter of tone production for the advanced player.

Let us hope that by now we have arrived at a mouthpiece that makes possible the production of a nice clarinet tone. Let us take for granted that you—beginner or advanced students—are working toward the sort of tone we have been talking about.

How about it? Are you practicing our TONE EXERCISE? Do you get a clear, firm tone with a nice pop as you slur from one note to the next? Do you add more and more breath as you progress from the Clarion register through the Throat register and down into the Chalumeau range with its rich, resonant character? Do you depend on your embouchure (lip formation) to produce the tone we are after or do you use too stiff a reed in order to get that "pop" we are talking about?

Check: Is your tone hard and on the breathy side? Is it hard to start and stop a tone softly? If so your reed is probably too stiff.

Well, enough for our review. Keep working for that fine tone quality and don't for a moment give up or forget to listen to each note you play. Our next concern, assuming that you are now producing a fine tone, is to discuss some of the problems which are apt to detract from your playing even though you are producing a pleasing tone quality. Incidentally, if you do get a fine tone you will be among the top players in your section on account of your tone alone.

But, actually, you have a good bit more to accomplish—a good bit more to think about—if you are to become a really fine player. At present I am not thinking of technic or musicianship which are separate problems in themselves. Rather, I am still thinking of tone quality and some additional related problems which must be reckoned with in order to make the best of your good tone.

I refer to INTONATION DYNAMIC CONTROL.

INTONATION. Your intonation determines whether or not you play in tune—in tune with those with whom you play; in tune with yourself. We are dealing with a big and important subject. You must develop a keen, sensitive ear to the problem of playing in tune. String players and trombonists—those players who can adjust their intonation with great ease and who, at the same time, are in the HABIT OF LISTENING as they play since their pitch adjustment is not definitely set by mechanical means—will tell you that only they play accurately in tune. And they are more right than wrong.

The trouble with us clarinetists is that we don't think about our intonation. We don't listen. We put the proper fingering down and let it go at that. We play soft

and we play loud as the music indicates without a thought as to whether or not we are in tune. Below I shall list some of the problems which we, as clarinetists, face in striving for accurate intonation:

1. Your instrument, no matter how fine it may be, is not built in tune. Of course when you buy the finest grade instrument on the market you are getting as close as possible to accurate intonation within your instrument. And, too, if you own a cheap or medium priced instrument you have a tremendous amount of compensation (adjustment) of intonation to reckon with if you are to arrive at accurate intonation. The reason instruments are not built in tune: It is necessary for the manufacturer to strike a middle ground as he considers the intonation of each note as produced with (as in Clarion register) or without (as in Chalumeau register) the register key. Were he to build one register exactly in tune with itself the other would be badly out of tune.

So he compromises. He builds each register slightly out of tune so that neither one will be greatly out of tune. This is a problem in Physics based upon the phenomenon of the overtone series generated from a given fundamental tone. (See Harmonic Series under ACOUSTICS in Groves Dictionary of Music & Musicians.) (See also the article on CLARINET in the same source.)

The probability is that the Chalumeau register on your instrument is built a little SHARP in order to bring the Clarion register in tune. Hence you will need to lip your lower register down somewhat.

2. Proper tone production on our instrument causes us to play at the TOP of our pitch range. Good tone quality comes from a firm embouchure; it is nearly impossible to raise the pitch of a given note since we are already playing it at the top of its pitch range. Hence, the only pitch adjustment we can make is DOWNWARD. We can, as mentioned last time, lip a note down more than a whole step by relaxing the lip and THROAT muscles. So, we can alter the pitch of a note downward only.

If you play SHARP you can adjust any given note so that it comes into accurate pitch. If you play FLAT there is very little you can do about it, provided of course your embouchure is correct and you are producing a good tone. Naturally those players who have a loose embouchure will produce a tone which is flabby and flat. These players can raise their pitch by correcting their embouchure.

3. Dynamic contrast (Loud-Soft) and dynamic modification (Crescendo-Decrescendo) play great havoc with our intonation. When we play loud we play flat because we tend to relax our lip tension too much. When we play soft we play sharp because we tend to pinch our lip tension. Loud-flat playing is easier to remedy than soft-sharp playing. If we clarinetists remember not to try to compete with the dynamically stronger brass instruments we will not force our tone beyond the range of good quality. Hence we will not play flat.

Remember: Your tone **QUALITY** determines your tone **QUANTITY**. Don't force your tone and you will not play flat—provided, as always, you have a correct embouchure with right conception of tone quality.

It is the soft-sharp playing which is most difficult for us to contend with. The nature of our instrument calls for extreme soft playing. Remember, there is no other instrument—not even violin—which can produce as soft a tone as our clarinet. But too often we play sharp when we play soft. You must think every minute of this tendency.

Do not **PINCH** the tone soft; rather **BLOW** the tone soft. The quantity of breath you blow past the reed determines your volume. The control comes from your diaphragm muscles **NOT** from pinching your lip and throat muscles so tightly that you squeeze out a soft tone. Let's say this: Your embouchure and throat muscles remain at the same tension for both loud and soft playing. Your breath does the rest.

Really, in order to play safe, it is a good idea to employ the following mental conception when playing very soft passages think of relaxing your embouchure; when playing loud passages think of keeping your embouchure very firm. This will counteract the tendency to play loud-flat and soft-sharp.

4. The throat register of your instrument is probably on the sharp side. This will be true unless you have to pull your barrel joint one-fourth inch or more. If you have to pull your barrel joint this much your throat tones will be flat with the rest of your instrument. These throat tones are the first notes which are affected when you pull the barrel joint a good deal.

I suggest this remedy for those who have to pull a good deal: Get a rubber hose washer, trim down the edges with a knife so that it will fit up into your short barrel joint, then put your barrel joint on the instrument. The insertion of this washer will keep your throat register in tune even though you have to pull considerably. Finally, pull your instrument at the middle (at the joint between your left & right hands) if your middle C₁ or upper G₂ are sharp.

Cheap metal clarinets are generally built sharp. Their throat tones are especially sharp. Hence it does no harm to pull the top joint rather considerably.

Those of you who have first-rate instruments will remember my mentioning in this column that the low Chalumeau register is generally built a little sharp for the sake of more accurate intonation in the Clarion register. Since this is true and since our Throat register is prone to be even sharper just keep in mind our **TONE EXERCISE** as you play: More & more breath the lower you go (down from the Clarion register) and consequent greater embouchure and throat relaxation will bring these Throat and Chalumeau registers in tune. **BUT** when you play softly in these registers you must think of **RELAXING** your embouchure to avoid playing soft-sharp.

5. Finally, your highest register—above C₃—is a real problem in intonation. And the real reason for this is that you first clarinetists, like the flute section or the solo cornet section, **HEAR** these extreme high notes **TOO SHARP**.

Actually you are probably lipping up too much. You think you are flat while—if you are a fairly advanced player—you are more probably sharp.

Listen to a well-tuned piano. The top octaves sound flat when played separately

in octaves with the notes an octave lower. We hear sharp up high.

I personally use a different set of fingerings on these extreme high notes—up to high G₂ I mean—which are sharper than the usual fingerings. These sharp fingerings plus my awareness of the need to avoid hearing too sharp make it possible for me to maintain the same embouchure at the top of my playing range that I use anywhere else. I use the same amount of lip pressure in the highest

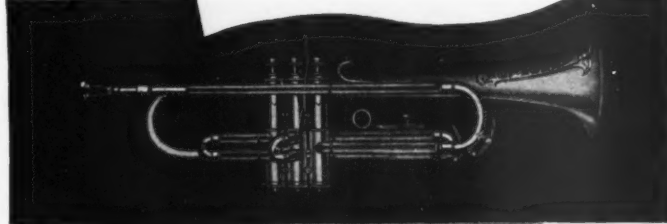
register that I use in the Clarion register. I will give you these fingerings for high notes next time.

In closing this column on intonation may I suggest your reading page 66 of Part II in the Gustave Langenus Clarinet Method. (You should own Part I, II, III of this method depending upon your stage of development. Published by C. Fischer.)

Next month: Vibrato on Clarinet Fingering principles.

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How to Play the Flute

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MERRY CHRISTMAS AND A HAPPY AND SUCCESSFUL NEW YEAR

Here we stand on the threshold of another Holiday season. For over an hour, your columnist has sat before this machine fairly racking his brain in an effort to send you some kind of a Holiday wish that would be original and new, but it seems that nothing new or so beautiful, can compare nor compete with this so often repeated message: "I wish you a Merry Christmas". "I hope that a Happy and Successful New Year may be yours".

If only each and every one of us could truly like "common folks", go about doing good, "never condemn nor seek revenge", "accomplish things", "influence people in a rightful manner", to try every day to realize the significance of this message "Peace on Earth, Good will towards men"—Ah, then, maybe the spirit of Yuletide could be in complete evidence the whole year through, and the loveliness of harmonious living might continually be with us, even to far greater extent than we have ever hoped for.

AN ESSAY OF THE FLUTE

Question: Because of my own choosing I am now obligated to write an essay on the flute. Had I known that materials on this subject were next to impossible to find, then I would have chosen a different subject, maybe something like this: How to raise mules in territory north of the boundary line of Missouri, how to rid your field of grasshoppers, or something else that might be found in our library here at home.

But seriously, Mr. Fair, I do hope you can help me again as you have done twice before. If you will send me the names of some books or articles with the information as to where they may be procured, I'll be ever grateful to you. E.M.C., Dallas, Texas.

Answer: My dear Emma: Judging from the construction of your good letter I believe that you could write an interesting essay on most any subject. Fact is, I should be interested in any essay that you might write on the subjects mentioned, particularly that of the mule. I had one

substituting for a pack horse on my trek into the wilds of New Mexico this summer. If ever a supposedly "dumb character" could be more intelligent and self respecting, stubborn and lazy, yet affable and vivacious, and interesting?

Honestly, I wished many times that I could tie a huge rock around his neck and throw him into the boiling springs of the Yellowstone, and still, when I had to bid him goodbye, it nearly broke my heart. Had I the means of caring for him and of giving him a good home, I should have brought him back to Denver with me. *Presto Volti Subito.* Here we go from the subject of mules to that of the flute. Quite a change in subject matter, is it not? AND—the answer is YES. Ha ha!

"A LITTLE TALK"

BY HAYDN MATHEWS

(Note: This article was printed in "The Flutist" May, 1926.)

All of us who play the flute are students of the flute inasmuch that few of us can ever say we have reached the point where study is no longer necessary. To the man who can rise above the commonplace and forget the trivial irritations of the moment—the carpenter with the hammer-smitten thumb; the mason with a grain of sand in his eye—there comes a thrill, a mighty thrill, when he considers that for untold centuries other men, slaves, freemen, conquerors, have followed the same pursuits and suffered even as he has suffered; that Joseph was a carpenter and that even Jesus knew the odor of the fresh-hewn log. So it is with us.

The flute reaches back into the remote pages of human history. It is possible that the Heidelberg man, the Pittdown man, or even Pithecanthropus Erectus, those earliest of our race, may have played primitive flutes, for some enthusiastic flutists do claim the flute to have been man's first music, though personally I believe the drum and wind-swept Aeolian Harp can claim equal antiquity.

Note: Your columnist can see no reason for comparison between the "wind-swept" Aeolian Harp and "man made" music. It is, of course, true that the Aeolian Harp was man made, but it was played on by the winds only. The drying of skins by savage hunters and the thongs cut from them no doubt caused a very early development of drum and harp.

Early writers have left us many legends of the flute's antiquity. Virgil, in his *Ecloughs*, Ovid in his *Metamorphoses*, Tacitus, Achilles, and others tell of the birth of the flute in this way:

Pan was the god of the forests and streams. He was born with a goat's beard, horns, feet and tail, his body covered with hair. At his birth, his mother fled, so alarmed was she at his appearance, but Hermes took him to Olympus where he became a favorite with the gods. He hunted, fished and roamed the woods.

One day a water nymph, Syrinx, beloved by all the spirits and satyrs of the woods, crossed his path while returning from the chase. Pan became enamoured of her but she ran instead of listening to his pleadings. As she reached the bank of a stream she called to the water nymphs for aid, and Pan, reaching out to catch her, grasped a tuft of reeds, for she had sunk into the earth.

In his rage Pan cut down the reeds thinking they concealed the nymph. Too late, he realized he had destroyed her. In his remorse, he tenderly picked up the reeds and kissing the ends, as if they were the wounds of his beloved, they gave forth a sweet sound. Thus was our beloved instrument born, according to the legends of the past.

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In Roman days the flute and flutists were synonyms of wealth and luxury, the flute occupying a prominent position on the programs of all holidays and religious festivals. The great German, Ebers, in his splendid historical novel *An Egyptian Princess*, gives considerable mention to Rhoda, the Greek, and her bands of flutists—slave musicians which she maintained at her palatial residence on the Nile. No doubt that classic romance of Anthony and Cleopatra was largely aided by her barge, the Egyptian moon, the dreamy Nile, and the dulcet tones of the flute music furnished by her slaves when evening took them to the river.

We find little of the flute in the middle ages except that it lay, as did most other things, in an undeveloped state, merely the common instrument of the people. The rigid laws of the church forbade the use of thirds and other pleasant harmonic combinations, this undoubtedly having some effect.

To that dean of flutists, Professor Dayton C. Miller,—artist, scientist, collector—all historians owe a debt of gratitude. He has collected over eight hundred flutes representing all periods and all nations, ancient catalogs, music, autographs—about everything that could possibly interest flute historians or flutists. In one of his writings he states, "In the history of the modern flute beginning with Agricola, 1582, we find accounts of large flutes in B-flat, A, A-flat, G, F, E-flat and C" (one octave below the flute in common use today.)

(Note: The G and C flutes, such as mentioned here, are quite common today but are of course made in full Boehm system. The earlier type as mentioned above were of course clumsy keyless affairs and did not long survive.)

The real development of the flute began during the fifty years after Quantz (1770—1820). From a single to a four and six keyed instrument in the early 17th century to a glorified flute of as many as seventeen keys in a little more than one hundred years. Then followed the truly "golden age" of the flute. The renowned Taffanel, the brilliant Drouet, Kuhlau (the Beethoven of the flute) Berbiguer, and a host of others furthered its cause by playing and writing for the instrument.

On April 9, 1794, in Munich, Bavaria, at the psychological moment when the world needed him most, was born Theobald Boehm. Here was a man of many talents—a splendid mechanic, a gold and silver-smith, a metallurgist of no mean attainments. Like many others of his period, he attempted to perfect the old system flute, but his keen mind recognized the error and he resolved upon a revolutionary step, i.e., first to place the holes in their acoustically correct positions and then to invent a means of covering them. In 1832 he produced the flute which bears his name, with large holes and suspended mechanism, practically the same as we find it today. This invention made possible great improvements on all woodwind instruments, particularly the clarinet and oboe.

OTHER "STORIES OF THE FLUTE"

The Flute and Flute Playing by Boehm-Miller. Published by The Judson Co., Cleveland, Ohio. The Story of the Flute by H. M. Fitzgibbon. Published by Charles Scribner's Sons, New York, N. Y. The Flute, Nightingale of the Woodwinds, by Rex Elton Fair, School Musician, Issue of September, 1937. The Flute by Rex Elton Fair, last issue of Who is Who in Music. This book may be seen at most any public library. Last but not least. Some very beautiful poems by Lola Allison Haynes, 108 Mass. Avenue, Boston, Mass.

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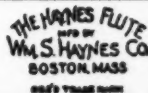


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How to Play the Accordion

Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent
213 Williams St., Aurora, Illinois

Today there are thousands of musically talented pupils who are studying the accordion. Their great desire is to participate in the musical activities of the school they attend, with their schoolmates who play in the school band or orchestra.

The private teacher can help in this situation by organizing a group ensemble of pupils in each particular school. An ensemble may be started with three or four players of about the same grade, using three or four part harmony.

ENSEMBLE NUMBERS

Military Escort March by Bennett; Bright Star Overture by Bennett, Fillmore Publications. Cuckoo Waltz by Jonasson; Wedding of the Winds by Hall; Sacred Songs and Christmas Carols by Eric Olsen; Song Of India by Rimsky-Korsakoff, Pagan Publishers. Over The Waves by Rosas; Under the Double Eagle by Wagner, Roma Publishers. Set No. 1100 Galla-

Rini Little Classics Album; Set No. 600 Galla-Rini's Favorite Collection of Christmas Carols. Santa's Favorite Carol Album available for accordion, trumpet, piano and saxophone by Thomas Music Co., Detroit, Michigan. Yuletide Echoes, arr. by Frank Russo, the Emil Asher Publishers. Christmas Carols arranged by Sidney Dawson.

ENSEMBLE PLAYERS

The band director could use the ensemble accordion players in a specialty number with or without band accompaniment. Many of the above numbers are written in the key suitable for accordion participation. Accordions today have excellent tonal qualities and perfect intonation so that an ensemble of accordions will have greater tonal accuracy than any other instrumental group. Take a number like Silent Night; have the ensemble players stand in front of the band, have the

auditorium darkened, start the bells playing in the band, then throw the different colored lights on the accordion ensemble as they start their part. Immediately the beauty of the accordions has given eye appeal to the program and the whole program has been lifted to new heights.

IT HELPS THE BAND DIRECTOR

By using the accordion players in his school the director will be giving greater service to his community, and he will be able to show a greater number of music participants. In many cases a pupil who has studied the accordion will also want to take up a band instrument, and the accordion pupil already has a very sound foundation in music and makes an excellent band pupil.

Many times the band director is called upon to furnish talent for a Parent-Teacher meeting or a community program. How nice for him, if on a moment's notice he can call on his accordion ensemble, and know they will function and be a worthwhile attribute to his department.

LESSON TEST

Pupils: Let us review the lesson in last month's issue of THE SCHOOL MUSICIAN. Get paper and pencil, write your name and address. Now number your answers from 1 to 10.

1. What is the correct playing position?
(a) Standing? (b) Sitting?
2. What is the correct right hand position?
3. What is the correct left hand position?
4. In playing both hands together for the first time, is it correct to play slowly and evenly, observing the full time value of each note?
5. Music is divided into what? Give example.
6. What is a key signature? Give example.
7. Draw a staff in four-four time, eight measures and fill in correctly with whole notes, half notes, quarter notes, eighth notes and sixteenth notes and rests.
8. What is meant by alternating the bass? Give example.
9. What letter or number is placed after or above a chord to denote major, minor, seventh and diminished chords? Give example.
10. What is meant by legato and staccato playing? Give examples.

Send me your answers.

QUESTIONS AND ANSWERS

Question: My son has studied the accordion five years under a very competent teacher, and he just loves to play it constantly. But in recitals he does not show as great ability and musicianship as some of the others on the program who have studied only a few years. They will play symphonies and overtures, while he will play a good march or selection. His teacher has made many attempts to get him started on the classics, but he would always return the music to the teacher, saying he did not like them, that there was no tune to it. What is the cause of this? James DeL.

Answer: I will ask you a question. Does your son wish to become a professional or does he want to play for the pleasure it gives him? Very likely he plays only the kind of music he likes, if so he is really not a serious student and does not do any real practice. He might put in an hour or more a day and call it practice, but in reality, what he is doing has been entertaining himself. If he is serious he will concentrate on learning a repertoire, build up his technic, work out all the weak points in a composition. He

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7. Marche Indienne (Hindu March).....Lohar
8. Tango in D Major.....Sellenick
9. Bolero (from "The Sicilian Vespers").....Albeniz
10. Humoreske.....Verdi
11. Anvil Chorus (from "Il Trovatore").....Dvorak
12. Pizzicato Polka (from "Sylvia").....Verdi
13. Valse Bluettes (Air de Ballet).....Delibes
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6. The Blue Bells of Scotland.....N. N.
7. Annie Laurie.....Lady Scott
8. Kathleen Mavourneen.....F. N. Crouch
9. My Old Kentucky Home, Good Night.....Stephen C. Foster
10. Carnival of Venice.....N. N.
11. Would God I Were the Tender Apple Blossom.....N. N.
12. Little Annie Rooney.....Michael Nolan
13. I'll Take You Home Again, Kathleen.....Thomas P. Westendorf
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17. Massa's in the Cold, Cold Ground.....Stephen C. Foster

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must completely master each page in the "Hanon Technic Book". Unless he gets down to work and really digs, he will be at a stand still, and be able to play pieces, of about the same grade right along, and there is no advancement in that, even if he took lessons ten years.

Question: We have spent a lot of time and money on our son, buying him one of the most expensive accordions and secured the best teacher of this city. It seems if he memorizes a solo, he will get it up in a hurry for that particular program though he will make some mistakes in it. But what gets me so discouraged is that after a week, we will ask him to play that piece and he cannot do it, for he has completely forgotten it. If some one comes in and asks him to play, he has to get his music and thumb through to find something easy to play. How shall he go about it to memorize pieces for keeps? Any help will be so gratefully appreciated. Mr. & Mrs. Frank V.

Answer: He should take several of his last good pieces and drill and drill on them until he has them mastered, in so doing he is building up a repertoire for himself. He must practice this repertoire diligently every day and work out the small artistic details. Your son learns a number but not thoroughly, does not stick to it until it is really mastered and drops it immediately after the program. because he knows he really did not do a good job of it in the program so he wants to forget about it. If he has his solos so well memorized that he does not need to concentrate on playing the notes, he should strive to improve the artistic beauty of the composition. Only then should he start to work up a new number and add to his repertoire.

Question: We live in a small town and must commute to a large city for lessons. Naturally in inclement weather, my son misses many lessons. He plays many pieces and is in his third book, but his playing seems chopped up compared to those we heard in the city. Is there something he can do about it? Mrs. Thomas Van De.

Answer: Very likely he is careless in the manipulation of the bellows. I would suggest taking the Scale of C and play four notes of each letter of the scale, count four counts to each note slowly, give each note after four counts a change of the bellows, so that it will be impossible for one to hear that there has been a change in the action of the bellows. This will be slow and tiresome to him, but the result will be gratifying. There is nothing more disagreeable to the ear than to hear some one chop a piece into sections by overworking the bellows. Try to have him take lessons more regularly.

Question: I am a piano teacher, but have the opportunity of teaching accordion. I have no trouble with the right hand, but the basses in the left hand seem so blurred and run into one another, which drowns out the melody in the right hand. I thought perhaps it was the fault of the accordion, but now find it's the same with all the accordions. What is wrong? Norma J.

Answer: Evidently you are not playing a staccato bass. Strike your fundamental bass button with force to start the tone, but then immediately release the button, but at the same time give the bellows the necessary pull to start the tone.

Question: Will you please give me a list of pieces of about the third or fourth grade? Sylvia A.

Answer: The only way a student can advance is to study many different types of music. Glad you wish to build up a

music library of your own. The following numbers are really tops:

Carnival of Venice—Frosini, Bolero—Ravel-Bozi, Blue Danube Waltz—Arr by Deiro, Zampa Overture—Arr by Deiro, Donkey Serenade (The Firefly)—Friml-Donath, William Tell Overture—Rossini-Deiro, Il Trovatore Selection—Verdi-Deiro, Stradello Overture—Flotow-Deiro, Storm Echoes Overture—Farbo, Pietro's Return March—Deiro, Jolly Caballero—Frosini, Entry of the Gladiators—Fucik-GallaRini, Espana Waltz (Spanish Rhapsodie)—Waldteufel-Deiro, Dark Eyes—Magnante, Elviro—Deiro, Light Calvary Overture—Suppe-Ktachtus.

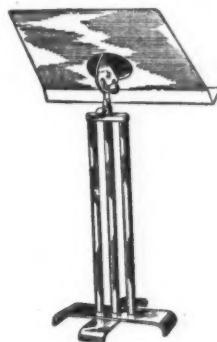
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COMPARATIVE STRINGS

A few years ago there was a popular nonsense riddle with no earthly meaning to it which ran: "Question: What is the difference between a duck?" Answer: "One of its legs is both the same."

Somehow, I am reminded of this "fable" when I begin on the topic for this month, —namely, that of comparative strings.

For some weeks I have been toying with the idea of making a technical comparison of the various stringed instruments; showing their similarities and differences, and touching a bit on what phases of technic carry over from one instrument to another; showing also how the playing of two or more will mutually affect the technic and tone of the performer on whichever instrument he may have in his hands at the moment.

Due to the fact that I began the study of violin at the age of three, and acquired the use of viola, cello and string bass long years after having played my first complete recital on violin; due also to the fact that in playing three of the four stringed instruments professionally, I have found it necessary to make the change from one to the other in the minimum amount of time possible, thereby gaining some rather unique experience; I say, due to these facts, the idea of a column on the basic relationships of the strings has long intrigued me.

My considered advice to young students desirous of obtaining a complete knowl-

edge of the strings is *first* to go to the very top, if possible, on one of them. Know, as nearly as possible, the whole literature, both solo and orchestral, on one instrument first. Study with the finest teachers available. Become, in short, a *musician* first. And then broaden out. If you *really* know one instrument, the others are quickly acquired.

One great mistake of youth is to putter around endlessly with several instruments, remaining forever nothing but a beginner.

If you are a violinist, don't stop your progress on that instrument until you really know the great concerti written for the instrument. Likewise, the same advice if you start on viola, or cello, or bass, instead of violin.

Acquiring a knowledge of the viola while in high school, if you are already somewhat accomplished on the violin, will not hurt you, provided you still have time to do a good job on your violin. (The converse is true,—a viola "major" should know some violin along the way,—but not at the cost of musicianly acquiring of viola technic.)

If you are a violinist acquiring a viola knowledge, I must warn you of one thing. If you do acquire a decent knowledge of viola along with your violin,—and if the people who count find it out,—you will be asked so constantly to play viola that you will find yourself casting longing glances in the direction of your violin a great deal of the time. So, if you do play viola rather well, keep the knowledge to yourself unless you want to play viola most of the time! It seems there is always someone else who can play the violin satisfactorily, and people will beg you to do the viola parts.

If you are a dyed-in-the-wool bass player, setting out for a career on bass, continue with determination toward your goal. Get to the principal player in a big symphony orchestra and study with him. He is the man who really knows, for you.

But if you have any doubt that the playing career will be yours, make it a point to acquire a good cello technic along with your bass playing. Cello is so EASY after bass. The smaller instrument feels so effortless after the big one.

If you have played some viola, you will find that the richness of the tone which you play on the violin G string will be improved.

And if you are a violinist who fears to take up the study of string bass because of what it will do to your violin playing, relax and stop worrying. It will not be detrimental to your violin work, and I shall tell you why.

First: the bass callouses form across the fleshy part of the tip of the finger, opposite the width of the nail. The violin callouses form on the tips of the fingers. I have actually played quite efficiently on the violin with bass blisters on my fingers,—blisters instead of callouses. (Incidentally, the blisters formed because I was forced to play myself in too quickly on the bass, after not having played it regularly for some time.)

Will the bass playing help the violinist in any way? Yes! Unless the violinist's hand is too small to stand the strain of the bass work (in which case bass playing would be harmful) the violinist will find that his fingered-octave technic on violin has improved through the playing of the larger instrument.

Getting the "feel" of the slower tone formation (or string vibration) of the bass will result in poise on the violin, especially on the lower strings. The slower-speed-of-bow playing on the vio-

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lin will also improve from a contact with the bass.

Now, if you find that you are confronted with the problem of keeping both violin and string bass in playing shape simultaneously, may I suggest that you use a half-sized bass? You will be amazed with the similarity of the octave stretch on the two instruments. The only difference, apparently, in the feel of the hand, is that on the violin the first and fourth fingers are on neighboring strings, while on bass, there is a string skipped between the two on which the fingers rest.

I am now wondering if there is some such correlation between the feel of the octave on viola and on the three-quarter sized bass. This I have not had opportunity to investigate thoroughly as yet.

If you are going to play both violin and viola and must keep in practice on both, you will find that your intonation is better if you use a viola that is a little larger, rather than one which is small. If the viola is only very little larger than the violin, there is more danger of error in intonation on both instruments. Strange to say, if there is a goodly difference in size in the two instruments (providing your hand is large enough to accommodate this) you will have better luck with intonation on each instrument. It is easier to slip when they are both of nearly the same size.

One of the very fine symphony violinists gave me a rule which is of great help. If you have been playing violin and have to change immediately to viola, play a few octaves as double-stops on the viola. This gives your hand the correct feel of the necessary stretch. If, on the other hand, you are changing immediately from viola to violin, then play thirds as double stops on the violin. This gives your hand the feel of closing up to the right size again for violin!

Thus far this article has dealt with the things you might like to know if you are doing daily practice on two instruments. But there is another side to the picture.

Let us suppose that you have been concentrating all of your practice on one instrument for many months, and you suddenly have to play a job on another instrument. Suppose you have been practicing violin, and are offered fifty dollars for playing viola four days hence. Naturally, the remuneration involved means that a professional calibre of work is to be expected from you.

The quickest way to make the change from the quick-response tone and the smaller finger-stretch of the violin to the slower-response, larger finger-stretch of the viola is to go through, conscientiously, the twenty-four Artist Studies, "24 Etudes", by Schloining. One play-through of the two volumes of these studies will put you in fine shape. A second trip through the books and you will feel fit as a viola-player. The first etude of the set, played through several times slowly and carefully, will "set" the fingers for you, and your breadth of tone will begin to come before the third trip through this study. One must bear in mind that he must reach forward with the bow arm as the bow approaches its tip, for there is more distance from the tail-piece button to the bridge and this requires more stretch, or reach, in the bow arm to keep the bow parallel with the bridge.

When tone and technic begin to feel secure on this first exercise, let it speed up a bit. It is often noticeable that the left hand will tire on this first study. Frequent rest periods may be needed on it for a day or two. But it will strengthen

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the hand for the larger reaches very rapidly.

Let us now suppose that you have had this one intensive week on the viola and you have played the job and wish to get back to your violin. What will have happened to your violin technique in the meantime? First, you will probably sharp very badly in the higher positions. Slow scale practice up there is to be recommended. A careful perusal of the scales in double-stop-thirds in the Carl Flesch Scale System will be a big help. Follow this by a run-through of Kreutzer, and a slow playing through of Gavinnies.

Secondly, the violin-bow may be scratchy. Speed up the stroke with some good martele practice and watch your excessive bow-pressure. Lighten the pressure a bit, without sacrificing firmness in the tone. A couple of days' work on the prescribed materials will bring your violin playing back into excellent shape.

Lastly, may I mention the quick playing on the bass, after some weeks of not touching the instrument at all. Long, slow tones are to be recommended as the quickest way to success here. Personally, I like very much to take the section in Simandl which deals with intervals and play through slowly, with broad and sustained tone, the complete sets of intervals,—thirds, fourths, fifths, sixths, sevenths, octaves. If you are intelligent about your practice, and stop after thirty minutes, or even sooner if your fingers begin

to feel sore, you can manage two hours on the bass the first day, three hours the next few days, and in a week you can work up to six hours (with rest periods between) without injury to fingers, and without acquiring blisters. The great danger is that, in your enthusiasm to make the change as quickly as possible, you will practice just a few minutes too long one of the first few days, and acquire blisters which will slow up your progress woefully. If you can curb your ambition for a few days, and let the fingers toughen up underneath the skin, the blisters can be avoided.

After the several days on the Simandl intervals, the page-long studies in Nanny followed by the Storch-Hrabe Etudes will put one in fine shape in one week's time. So much can be accomplished in a week if you can practice in short enough intervals the first few days.

In closing, I should, in all fairness to our readers say that the music mentioned in this article is all of the professional calibre. These books are not for the novice. While Kreutzer and Simandl are standard materials for violin and bass respectively, they are Senior High materials with the best of school music students. All other music mentioned herein is of a much more difficult nature.

Since the question will probably arise, I shall state the answer now. The four roads, in best order, for learning the strings are as follows: 1. If violin is first, then take viola, bass and lastly, cello. 2. If bass is first, then cello secondly, viola, and violin last. 3. If cello is first, then bass, viola and lastly violin. 4. If viola is first, then violin, bass and cello.

Double Reed Classroom

(Begins on page 18)

fine with a spot or two of heavier grain running thru it.

Again you may find a real porous piece. This all has a bearing on the trim—also the life of the reed. A real porous piece of cane becomes water-logged quickly and soon loses its life. The finer grained piece will last longer and most often makes the better playing reed.

One more tip in connection with the trimming of double reeds. Every double reed has in it what we normally call its HARMONIC POINT. We all, some time or other, have seen or heard double reed players blow thru their reed, before placing it on the instrument, making a sort of cackle or double sound like they might be blowing thru two reeds. It is important to know just where that point is on the reed because that is the HARMONIC POINT where one should take hold of the reed with the lips. (Every reed will vary slightly).

Now, you may have a perfectly good reed and if you don't take hold of it at the HARMONIC POINT it will not play as well for you. This wouldn't necessarily mean the reed was not good or properly trimmed. When making a final decision on a reed be sure you are playing it on the cackle. A little experiment along this line can correct a lot of grief for the younger player as there is a decidedly different sound and feeling to a reed when you play on or off the HARMONIC POINT, or as it is more commonly known the CACKLE.

Thanks again for your letters and may I keep hearing from you as this gives me material for the column THE DOUBLE REED CLASSROOM.



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FOR SALE OR TRADE: Library of Music, 440 numbers, 150 standard works, full orchestra, extra violin and conductor parts. Alfred Allen, Orchestra Hall Bldg., Chicago.

See Next Page for More Interesting Bargains

There's money for You in the band funds of almost every school

—just waiting for word that you are ready to release those unused instruments, uniforms, equipment now lying idle in your storage room. Just run a classified ad in *The SCHOOL MUSICIAN*. See the quick eagerness of those who need what you don't need.

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F.H.A.C. (French Horn Activities Committee) instructs Horn groups, conducts Clinics, adjudicates Contests, Publishes findings, Records solos & passages, Analyzes your recordings, sponsors Ensembles, services Instruments. Inquire 8403 North Johnswood Drive, Portland 3, Oregon.

WANTED TO BUY

WE WILL PAY HIGH PRICES for your musical instruments. Especially need cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons. French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

WE WANT YOUR MUSICAL INSTRUMENT! We will pay the highest prices for trumpets, cornets, saxophones, metal, wood and ebonite clarinets, oboes, bassoons, flutes. French horns, baritone horns, alto and bass clarinets, trombones, bass horns, etc. Write or send us your instrument for the highest cash or trade-in appraisal. We will pay transportation charges. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

UNIFORMS

FOR SALE:—39 complete red and black uniforms. West Point style jackets; closed military collars. Will send uniform to anyone interested for inspection. A Great opportunity for a Newly organized Band! Write: Fred A. Bortz, Band Director, Scio, Ohio, for fuller description and more details.

FOR SALE: Fifty red, black and white Band Uniforms. West Point Style jacket with cape, trousers and shako hat. Good condition. Reasonable price. Samples furnished upon request. Principal, Tarentum High School, Tarentum, Pa.

FOR SALE: 50 capes, black, gold lining. 61 caps, black, gold trim. Various sizes. Good condition. All for \$100.00. A. E. Joachim, Supt., Herreid, S. D.

Forty Purple CAPES \$44.00. Thirty Green Mess Jackets Bargain \$60.00. Sixteen Gray Mess Jackets \$48.00. Sixty White Palm Beach double-breast coats \$120.00. Beautiful set (42) Red Coats Black Red trousers. Hats, \$300.00. Shawl collar doublebreast coats \$8.00. Tuxedo Trousers \$6.00. Tuxedo suits (new) \$35.00. Singlebreast \$15.00. All Sizes Bargains. Shaksos (used) Gold Large Pam. Excellent condition \$4.00. Baton \$4.00. (22) Green Silk Capes \$22.00. 70 White Band Coats Military Collars (new) \$140.00. Majorette costumes \$8.00. Band caps made to order any colors \$2.50. Free Lists. Orchestra coats assorted Colors, doublebreast \$3.00, \$4.00. Leader Coats, \$8.00. Wallace, 2416 N. Halsted, Chicago.

Classified Continued

UNIFORMS

BAND UNIFORMS—For sale 90 used uniforms and caps, military style, black whipcord material with red trimmings. Immediately available. If interested contact Principal, Columbia High School, Maplewood, New Jersey.

FOR SALE: 35 band uniforms—navy blue whipcord with gold trim—including caps, coats, trousers white belts. Contact Mrs. Idella Green, Box 147, Alta, Iowa.

REED MAKING

BASSOON REEDS: The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service are again available. Made from that fine quality Genuine French Cane. 4 reeds \$3.80-\$11; Doz. John E. Ferrell, 3509 Juniata Street, St. Louis, (18) Mo.

WALDO OBOE REEDS—handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.15 each, 3 for \$3.25. Individually packed. Sold direct only. Maxim Waldo, 1475 Grand Concourse, Bronx 52, New York.

OBOES and REEDS: I will make your reeds as perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tone, accurate pitch, mounted on Loree tubes: \$1.25 each, 6 for \$7.00. New and used oboes, English horns, Loree and others. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, O.

BASSOON REEDS—Handmade by the first bassoonist United States Marine Band, \$1. each. William Koch, 1403 West Virginia Ave. N.E. Washington, D. C.

HINES CLARINET AND SAXOPHONE REEDS are still in the lead (after 12 years) for top quality and lower prices. Seven price lines. Seven strength numbers. Reed cut by our French factory from choice cane. Our reeds are used and highly endorsed throughout North and South America. HINES REEDS, KOSCIUSKO, MISS.

Trade Winds Many New Features in Selmer Sax Design

Paris, France.—Maurice Selmer, president of Henri Selmer et Cie., has announced release of a new series of Selmer saxophones to be known in the U. S. as the Selmer Super-Action series. The instrument was shown for the first time at the NAAM Convention in Chicago.

In addition to notable improvements in the famed Selmer tonal quality and smooth carrying power, the new Super-Action series features important scale and mechanical refinements.

KEY LAYOUT REVISED

The principal right and left-hand key groups are offset from each other in the new model instead of being lined up vertically. This puts the player's fingers and hands in a more natural position when playing and eliminates wrist tension.

Geo. M. Bundy, Chairman of the Board of H. & A. Selmer, Inc., Elkhart and New York, states that he classifies this feature as an important step forward in woodwind construction that may one day be adopted for instruments other than the saxophone.

The change in position of the right hand keys and tone holes moves the right hand tone holes out from between the bell and the body, thus freeing up these tones.

DETACHABLE BELL REVEALED

Another feature used on the Super-Action Selmer for the first time anywhere is a detachable bell. Instead of being brazed to the body, the bell is attached securely by an ingenious collar arrangement that has been tested under hundreds of pounds of pressure for air tightness.

The bell on this new sax can be removed in a matter of minutes, greatly speeding up servicing in case of body dents or other damage.

Some makes of saxophones, including Selmer, have been available with heavy

wire clothing guards to keep the player's coat from tangling with the back of the key mechanism. In the Super-Action Saxophone this old problem has been neatly solved in a new way with a simple and handsome shield mounted on the body directly in back of the right-hand key feet.

OTHER NEW FEATURES

Another old bugaboo that has been licked in the Super-Action is the tendency of the low C Sharp keys on most saxophones to be sluggish due to the necessity for weak springing on this key. In the new model, Selmer uses a flat spring in this location and applies spring action at right angles to the key rod instead of parallel, giving a much more positive action on the low C Sharp.

Additional Super-Action features include new multi-plane spatulas for more left-hand, little finger speed, Special Selmer ToneX pads for more brilliant tone, and separate voicing adjustments for right and left-hand key groups.

The new Super-Action Altos are being shipped in very limited numbers. Production of tenors is just starting. It will be several months before all Selmer dealers can be supplied with samples, Mr. Bundy said.

Super-Bassoon



Ernest Deffner, New York wholesaler (standing), shows a new Czechoslovakian contra-bassoon to George Dessinger, CBS staff bassoonist. Dessinger, who plays the Arthur Godfrey Talent Scout, Crime Photographer, Theatre of Romance and Adventures of Sam Spade shows, pronounced Deffner's instrument the most responsive contra-bassoon he'd ever played.

Pen in Hand

(Continued from page 5)

surely put more than four hundred back in school. Dozens have not been to school in three years. In most instances they are happy.

The Buildings Are Dangerous

We are starting our first legal cases today and tomorrow. I want to take the blame for the delay, but I must do this work as I see it, or I just can't do it. I must be sure that every means is exhausted before a legal battle. The people are just many times in their grievances about the roads, buses, and school conditions. Buses carrying ninety-two are dangerous. I'm not sure I would want to send my child. School, one hundred per cent cooperative with the program, has building conditions worse than any others in Tennessee and equal to none in the United States. I, personally, would not let my child sit in those downstairs rooms. With the money now in circulation, and the heroic courage of principals, teachers, and superintendents something must be done to alleviate the crowded conditions of schools and buses. If the teachers and leaders of Tennessee do not rise up in arms and support this tax program and see to it that this money is wisely spent, then we are doomed and lost forever. The teachers in this county are doing the best job I've ever seen done in my nineteen years in this county. . . .

You remarked about the 1080 miles in the first month. I did not record another 250 miles. Perhaps I should tell you that I spent all of my first month's salary for shoes and even food to keep these children in school.

Reprinted in part from the Tennessee Teacher for December. Names of schools deleted.

New Chart for Oboe

A new fingering chart for oboe, long needed by players of the double reeds, is now available to smooth the way for mastery of auxiliary, regular and harmonic fingerings. Prepared by Charles Lewis of Chicago, the chart is keyed to a large reproduction of a Plateau Conservatory system oboe and gives detailed fingering instructions for every tone.

Attention! If You're Going to the Natl. Band Clinic, Plan Now!

Although the time is shorter this year the agenda is just as complete, and those who are reading the mail anticipate the biggest attendance by far this year since the war began. Make your plans now, send your reservation orders by the next mail for your requirements at the Inman Hotel, Champaign, Illinois, or the Urbana Hotel, Urbana, just across the lot.

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